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# TRAVELS

THROUGH

GERMANY, BOHEMIA, HUNGARY SWITZERLAND, ITALY, and LORRAIN.

Giving a TRUE and JUST

# DESCRIPTION

OF THE

PRESENT STATE of thoſe COUNTRIES;

THEIR

NATURAL, LITERARY, and POLITICAL HISTORY; MANNERS, LAWS, COMMERCE, MANUFACTURES, PAINTING, SCULPTURE, ARCHITECTURE, COINS, ANTIQUITIES, CURIOSITIES of ART and NATURE, *&c.*

ILLUSTRATED

With COPPER-PLATES, engraved from Drawings taken on the Spot.

By JOHN GEORGE KEYSLER,

Fellow of the ROYAL SOCIETY in LONDON.

Carefully tranſlated from the Second Edition of the GERMAN.

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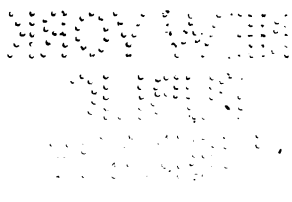

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TRAVELS

# TRAVELS

THROUGH

# GERMANY, ITALY, SWITZERLAND, &c.

## LETTER XLII.

### Account of the Houſhold, Palace, Treaſury, *Muſeum*, Gallery, &c. of the great Duke at FLORENCE.

SIR,

IN reſpect of the curioſities worthy the attention of a traveller, Florence exceeds every city in Italy, Rome alone excepted; and Octavius Ferrarienſis not improperly ſtiles it *Italiam ipſius Italiæ*, 'the Italy of Italy itſelf.' Ferdinando Leopoldo del Migliore, in his *Fiorenza Illuſtrata*, gives a full deſcription of it; but ſince the publication of that work there have been ſeveral alterations made, of which a traveller ſhould be informed. *Il Riſtretto delle Coſe più notabili della Città di Fiorenza*, or 'a ſhort account of the moſt remarkable things 'in the city of Florence,' by Raphael del Bruno, a third edition of which was publiſhed at Florence in 1719, by Carlo Maria Carlieri, is indeed of uſe to curious travellers;

however it is deficient, and not entirely free from errors. This which is owned by Raphael del Bruno's own countrymen, has induced Gioanetti, an ingenious phyſician, to give a new deſcription of Florence, which it is hoped will ſoon ſee the light.

That in Florence ſhould be found ſuch an invaluable collection of the moſt curious capital pieces of all kinds in ſculpture, architecture, painting, mechanics, medals, gems, antiques, &c. will be the leſs wondered at, when it is conſidered, that for above two hundred years paſt, the family of Medicis have, at an incredible expence, applied themſelves to the improvement of the polite arts, and the ſciences. Hence the Literati (a ſet of people who make no more ſcruple of flattery than courtiers) ſeem to have forgotten, or would throw a viel over the palpable blemiſhes which otherwiſe diſgrace the lives of moſt of theſe princes.

Character of the ducal family.

The preſent court at Florence is very dull and ſolitary, for the great duke's ſiſter Maria Anna Louiſa, widow of the elector Palatine, is, according to the Roman catholic phraſe, become a Devotee, being oftener ſeen at convents and churches than at court. The great princeſs Violanta Beatrix, relict of the preſent duke's elder brother, and ſiſter to Maximilian Maria Emanuel, late elector of Bavaria, is of a chearful diſpoſition, and particularly affable to foreigners; yet with a prudent reſerve that ſhe may not give offence to her ſiſter-in-law. The great duke himſelf has kept his chamber ever ſince laſt July, and no traveller or foreign miniſter has admittance to him; his wretched life being divided betwixt the pains of the aſthma and dropſy, and the ſhort intervals of repoſe procured to him by intoxicating and ſoporiferous liquors. The public audiences are given by the the great dutcheſs, and to travellers of diſtinction who have waited on her, or whoſe relations are in any eminent poſts, ſhe ſends a preſent; which commonly conſiſts of two cheſts or caſes of wine, twenty or thirty ſnipes or partridges, ſix cheeſes, and as many large Bologna ſauſages: for this magnificent preſent it is uſual to give a *Louis d'or* to the bearer, and two to the perſon who delivers the compliment.

Court Preſents.

Ceremonials

It is not without a great many difficulties with regard to ceremony, that a foreign prince travelling through Florence can be admitted to the ducal family. The Italians do not go ſo far as to refuſe a viſit from a prince incognito; but they are withal for ſtipulating, what they call a Mezzo-Ceremoniale. Thoſe governors who have the care of princes

on

on their travels, muſt be very much upon their guard here; the Italians making uſe of a great deal of Fineſſe in theſe interviews, and on other occaſions are very artful in explaining every thing to their own advantage. One remarkable inſtance of this Mezzo-Ceremoniale, I ſhall here inſert, from an account not yet publiſhed, of the travels of the prince royal, afterwards king of Denmark, Frederic IV. through Italy, France and Holland in 1692 and 1693, written by count Ahlefeld, firſt gentleman of the bedchamber to the prince.

'Concerning the ceremonial at Florence, ſays the count, 'after a great many difficulties, it was at laſt agreed that 'his royal highneſs ſhould firſt ſend one of his gentlemen 'to the great duke, with a complement from him by the 'name of count Schaumburg. Upon this it was agreed, 'that the ſame evening the great duke, together with the 'great prince, ſhould, without ſending any previous notice, 'pay his royal highneſs a viſit at his lodging; that his 'royal highneſs ſhould not go to meet them, but was only 'to receive them at the door of his apartment where they 'were to ſtand; and as on that evening there was to be a 'ball at the princeſs's, the great duke was to deſire his 'royal highneſs to go thither with him. At their departure his royal highneſs was to give the great duke the 'upper hand in his lodging, till they came to the coach, 'where the prince was to take the firſt place, but the great 'prince was to go before his father next to the gentleman 'who lead the proceſſion. On coming to the palace, both 'the great duke and the prince his ſon was to conduct his 'royal highneſs to the princeſs's apartment, where the ball 'was to be; from thence, after ſtaying a-while, his royal 'highneſs was to pay a viſit to the old great dutcheſs, and 'afterwards return to the ball. The day following, his 'royal highneſs, without being fetched, or any other ceremony, was to pay a viſit to the great duke, who was neither to meet him nor conduct him. From thence through 'the great prince's apartments, who was to be in the way, 'his royal highneſs was to go along with the great duke 'to his dutcheſs's apartment, where there was to be an aſſembly of ladies. --- I could not, continues count Ahlefeld, 'carry one point, namely, that the great duke ſhould not 'come to his royal highneſs's lodgings with his retinue and 'guards, as when he appears in public, though I made no 'difficulty in allowing, that his royal highneſs ſhould give

'the great duke the upper hand, as, in my opinion (he being a ſovereign prince and claiming an equality with electors) it was not a diſputable point, eſpecially on ſuch an occaſion, and in his own capital. At the interview and on other occaſions the great duke gave the prince the title of Alteſſe Royale, his royal highneſs, and the prince in return ſtiled him and the great prince Alteſſe, or his highneſs; the marquis Vitelli expreſſing a great deſire that it ſhould be ſo, which his royal highneſs the more readily condeſcended to, as he appeared incognito; it was beſides alledged, that the emperors, even at Vienna, had always given that title to the princes of Tuſcany.'

An embaſſy in the beginning of the laſt century (of which Daniel Eremita has written the hiſtory very much to the prejudice of the Germans) was the means of procuring to the dukes of Florence a very advantageous Etiquette or ceremonial. The German princes did not ſee into the drift of the court of Florence; but charmed with the great honour of receiving an embaſſy from a foreign prince, thought they could never do the ambaſſadors honour enough.

Palazzo Vecchio, or the old palace.

The great dukes formerly reſided at il Palazzo Vecchio, which faces a large market called la Piazza del Gran-Duca. The object which firſt ſtrikes the eye in this palace is a tower projecting out of the building, which in one part is broader than at the baſis, but ſoon returns to a proper ſymetry. The top of it is ſupported by four pillars, but to which of theſe two circumſtances it owes the unmerited appellation of the ærial tower I have not been informed with any certainty.

Statue of Hercules.

At the entrance of this palace is a marble ſtatue of Hercules killing Cacus, both bigger than the life, and done by Baccio Bandinelli. Oppoſite to this group, and not at all inferior to it, by way of contraſt, is David triumphing over Goliah, by Michael Angelo. Here are alſo to be ſeen two of the ancient Dii Termini. In the middle of the court is a porphyry fountain, with a boy graſping a fiſh in bronze, and another ſtatue of Hercules killing Cacus, by Vincenzio Roſſi da Fieſole, a diſciple of Bendinelli. There is a hall in the palace of a hundred and ſeventy-two feet in length, and ſeventy-four in breadth; but it is dark, and makes no magnificent appearance; what windows it hath being ſmall and badly contrived. This hall, on account of its ſpaciouſneſs, is uſed for homage ceremonies, and for the dance which on St. John's day (the chief patron of the city) is annually

David and Goliah.

Dii Termini.

Large Hall.

annually performed by a company of peaſants of both ſexes, at which the ducal family generally aſſiſt, the duke diſtributing the appointed prizes to the beſt dancers. On the ceiling and walls of this room, the moſt remarkable atchievements of the republic of Florence are painted in *freſco* by Giorgio Vaſari. The four corners are filled with as many large pieces, in oil colours, one of which repreſents the coronation of Coſmo I. by pope Pius V. Another exhibits the twelve Florentines, who at the ſame time were embaſſadors from different ſtates at the court of pope Boniface VIII. who was ſo taken with this extraordinary occurrence, that he called Tuſcany the fifth element, and *ſemen terrarum*. The third repreſents the election of Coſmo I. And the ſubject of the laſt is the inſtitution of the order of St. Stephen, pope and martyr. The firſt two pictures are painted by Ligozzi, the third by Cigoli, and the fourth by Paſſignano. A traveller muſt not omit ſeeing the marble ſtatues of John de Medecis, father of Coſmo I. of duke Alexander, the great duke Coſmo I. and alſo of the popes Leo X. and Clement VII. who were of the houſe of Medicis. Here is likewiſe a moſt admirable ſtatue of Victory, with a priſoner at her feet, the work of Michael Angelo, who at firſt intended it for the monument of pope Julius II. Laſtly, here are alſo to be ſeen ſix exquiſite marble groups, by Vincenzio Roſſi, repreſenting ſix of the exploits of Hercules, 1. His daſhing Anteus againſt a rock. 2. His killing the Centaur. 3. His throwing Diomedes to wild horſes. 4. His carrying a terrible wild boar alive upon his ſhoulders. 5. His helping Atlas to bear up the ſky. 6. His Victory over the queen of the Amazons: but however admirable the workmanſhip of theſe pieces may be, ſome of them muſt offend a modeſt eye, eſpecially of the female ſex,

Paintings.

Marble ſtatues.

Labours of Hercules.

In the Sala dell' Udionza Vecchia are ſome paintings in *freſco*, repreſenting the heroic actions of Furius Camillus, by Franceſco Salviati.

Exploits of Furius Camillus.

In the Palazzo Vecchio the duke's wardrobe is kept, for a ſight of which a particular licence muſt be obtained from the marquis Riccardi, the preſent Maſter of the wardrobe; and care be taken that the famous Florentine Pandects, and the manuſcript goſpel of St. John, be particularly ſpecified in the licence, otherwiſe freſh difficulties will be made againſt ſhewing them. In this wardrobe are ten or twelve large cloſets full of plate, a great part of which is finely

Wardrobe.

chaſed, and ſet with jewels; and among the reſt, here are four ſilver bed-poſts, which belonged to the ſtate-bed of Coſmo III.

Here are alſo abundance of Turkiſh arms and bridles, profuſely enriched with jewels; and in a particular cloſet is ſhewn the crown with which pope Pius V. in the year 1569, crowned Coſmo I. as firſt great duke of Florence. It is made of gold, and enriched with a great number of jewels, &c. What offence this procedure of the pope gave to the imperial court, and by what means Francis Medicis, in 1575, gained its conſent to this new dignity, may be learnt from hiſtory.

Fine altar-cloth.

The moſt valuable thing in all this wardrobe is the palliotto, or altar-cloth, covered with pearls, rubies, and other

A gem called Aqua marina.

ſtones; among the reſt, two gems called *aqua-marina*, in ſize equal to a large walnut, are ſaid to be of ineſtimable value. On both ſides the arms of Auſtria and Florence are joined together. In the middle of the Palliotto, Coſmo II. is repreſented in an emboſſed work of gems and enamel. His *talare* or robe is richly ſet with diamonds; and on the altar or table at which he is kneeling, lies a crown intirely covered with diamonds. Over the paliotto is the following inſcription, in letters compoſed of rubies, about half an inch in height.

*COSMVS II. MAGNÆ ETRVRIÆ DVX EX VOTO.*

'Given by Coſmo II. great duke of Tuſcany, in conſequence of a vow.'

Pandectæ Florentinæ.

The *Pandectæ Florentinæ* are two volumes in folio, bound in crimſon velvet, which is now almoſt worn away, particularly on the backs. On the outſide of one of thoſe folios is an enamel-work of Moſes with the two tables; that in the right-hand was deſignedly drawn, ſo that its contents ſhould appear as if totally effaced; whereas the writing on that in the other hand is perfectly legible; the other ſide of the cover has no ornaments. On the other volume is likewiſe an enamel-work of the ancient arms of Florence, *viz.* a red croſs, but now very much faded: over the arms is the word LIBERTAS, the preſent motto of the republic of Lucca. Theſe books are written on vellum, but many of the leaves are ſo thin, that one would almoſt take them for ſilk paper; and for the better preſervation of them, a piece of green taffety

taffety is laid betwixt every leaf. I ſhall not enlarge any further on them, in hopes that Brinkman of Holland will at length make good his promiſe of publiſhing an account of theſe *pandects*, together with the text; but that the Roman law, or *pandectæ*, obtained in courts of judicature before the diſcovery of the above copy at Amalfi, is beyond diſpute.

In another chamber is kept the original of the decrees of the council of Florence, held in the year 1439, which pope Eugene IV. oppoſed to the council of Baſil. They are written on a large ſkin of parchment, and ſubſcribed with the names of the latin biſhops in two columns. At the head of them ſtands the pope's ſubſcription in theſe words, *Ego Eugenius Eccleſ. Catholicæ Epiſcopus*; i. e. 'I 'Eugene, biſhop of the catholic church.' And next come the cardinals on the other ſide, and likewiſe in two rows are the names of the Greek biſhops, ſigned at the top by the emperor John Palæologos VII. in red ink. Here are alſo the *Acta Concilii Florentini*, with two Greek MSS. of the goſpels, kept together in a ſmall caſket, one of which is pretended to be an original, written by St. John himſelf; but whether any more convincing proofs can be brought than its being written in golden letters I know not. This volume contains only St. John's goſpel, and has two pretty illuminations relating to the goſpel hiſtory. The letters alſo are large and legible: it is full of abbreviations, and written on folio vellum. The other is alſo written on vellum, and contains the four evangeliſts, with St. John in the firſt place. The volume is bound in a ſilver cover, enriched with pearls.

Original Manuſcript of St. John's goſpel.

The pillars of Palazzo Vecchio were formerly only of brick; but by the ſkill of the architect Michaelozzi, they were taken down, and replaced by others of free-ſtone, much better adapted for ſupporting the weight of the building.

Between the Palazzo Vecchio, under the Loggia, commonly called *de' Lanzi*, are three fine ſtatues; the firſt is of Judith, with Holofernes at her feet, of bronze, by Donatello. Another alſo, of the ſame metal, by Benevenuto Cellini *, repreſenting Perſeus with Meduſa's head ſevered from her body. The bronze *baſſo-relievo* on the pedeſtal

Statues and baſs-reliefs.

* This Cellini, in his life written by himſelf, but with a moſt ridiculous vein of oſtentation, boaſts that he was the perſon who, at the ſiege of Rome, ſhot the duke de Bourbon.

exhibits Andromeda and Perſeus, with other paſſages relating to that fable. The third piece, where admiration can never be ſatisfied, is a group repreſenting a young warlike Roman carrying off a Sabine virgin, and tranſported with joy on account of his booty, whilſt her father lies proſtrate on the ground, with looks full of the moſt paſſionate grief and rage. The rape of the Sabines is expreſſed in *baſſo-relievo* on the pedeſtals, and the whole performance does great honour to Giovanni Bologna.

Fine fountain.

In the ſquare before the Palazzo Vecchio is a very grand fountain, deſigned by Ammanati, in the time of Coſmo I. It is adorned with ſhells, cornucopia's, tritons, and four other ſea-gods, of braſs, bigger than the life; in the center is Neptune, ten *braccii* or ells high, and drawn in a large ſhell, reſembling a triumphal car, by four horſes, two of which are of braſs, and the other two of white marble.

Equeſtrian ſtatue of Coſmo I.

Near this fountain is a braſs equeſtrian ſtatue, erected by Ferdinand I. in the year 1594, in honour of his father Coſmo I. This ſtatue was executed by Giovanni Bologna. On one ſide of the pedeſtal is a *baſſo-relievo*, repreſenting the election of Coſmo I. to the ducal dignity before he was quite eighteen years of age, with this inſcription:

*Plenis liberis Sen. Fl. ſuffragiis Dux Patriæ renunciatur.*

'Proclaimed duke or ſovereign of his country by the free 'and unanimous voice of the ſenate of Florence.'

The oppoſite ſide repreſents the coronation of the great duke, with theſe words over it:

*Ob Zelum religionis præcipuumque Juſtitiæ ſtudium.*

'The reward of zeal for religion, and an uncommon love 'of juſtice.'

On the third is his entry into Sienna, with theſe words:

*Profligatis hoſtibus in deditionem acceptis Senenſibus.*

'The enemy defeated, and Sienna ſurrendered.'

On

On the fourth ſide is the following inſcription:

*Coſmo Medici Magno Etruriæ Duci Primo*
*Pio, Felici, Invicto, Juſto, Clementi,*
*Sacræ Militiæ Pacisque in Etruria Autori,*
*Patri & Principi Optimo*
*Ferdinandus F. Magnus Dux III. erexit*
*A. M.D.LXXXIIII.*

'In honour of Coſmo de Medecis, firſt great duke of Tuſcany, the pious, fortunate, invincible, juſt, and merciful, who by his ſucceſſes in war, procured a happy peace to his dominions, the beſt of fathers, and the beſt of princes, his ſon Ferdinand III. great duke of Tuſcany, erected this ſtatue, in the year 1584.'

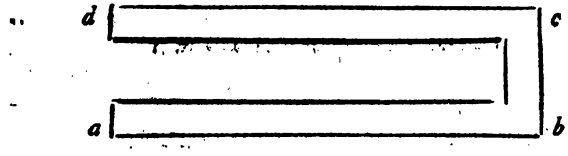
On this ſquare likewiſe is the Fabrica degli Uffici, built by Coſmo I, from a plan of Giorgio Vaſari, on the ground-floor of which the principal magiſtrates of the city live together, for the better maintenance of the public tranquility, and the more ſpeedy diſpatch of buſineſs. The other ſtory is filled with artiſans employed for the duke's wardrobe and gallery, and particularly in Florentine works, where nature and painting are ſurpriſingly imitated by proper arrangements of ſparks of gems, and bits of the fineſt marble inlaid. This place is diſtinguiſhed by the name of il Scrittorio, and though the artiſts chiefly work for the duke, yet the more induſtrious find time to make toys to diſpoſe of to foreigners, which are ſold at a great price. A feſtoon-piece juſt finiſhed, which is not above a foot and a half in length, and half a foot in breadth, employed the artiſt eighteen months to complete it. Another piece of embolſed work, about the bigneſs of a middling ſheet of paper, repreſenting the adoration of the magi, and a hoſt of angels in the air, has been forty years in hand, under ſeveral maſters. In theſe works gems only are made uſe of, whereas in the other kind of moſaics, which yet are rated very high at Rome, vitreous compoſitions are employed. Beſides, this laſt kind conſiſts only of very ſmall and minute particles, jumbled together by fuſion; but the proper Florentine work reſembles the inlaid work of a cabinet-maker. Here alſo are made theſe ſmall ebony *caſſine*, or caſes adorned with precious ſtones, in imitation of birds, flowers, *&c.* in *baſſo-relievo*, for the perfumes and eſſences which the great duke ſends as preſents to foreign princes. Fabrica degli Uffici.

Among

Among the pieces they are preparing for the altar of the new chapel of St. Laurence are the four evangeliſts, and ſome of the apoſtles, about a foot in height; St. Luke moſtly conſiſts of a ſingle piece of *Lapis Lazuli*, and St. Paul of *Lithropium orientale*. Here are alſo ſeveral pieces, repreſenting the annunciation of the virgin Mary, and among them a ſmall copy of the *Annunciata*, which is expoſed for adoration in the church of that name, an angel being ſaid to have finiſhed the virgin Mary's face in it. Here are alſo ſhewn ſeveral *pugillares*, or antique writing-tables, two reddiſh urns or vaſes of Cyprus jaſper, a baſon of *pietra paragona*, or touch-ſtone, with emboſſed works of fruits, flowers, and feſtoons, all of oriental ſtones. The colours are lively, and repreſent ſeveral ſorts of birds, *&c.* in a natural and beautiful manner.

Gallery of ſtatues.

The uppermoſt ſtory of the *Fabrica degli Uffici* is laid out in ſeveral apartments of curioſities, or muſeum's, particularly the celebrated gallery, a full deſcription of which would take up a folio; but the following is an exact figure of it:




The breadth of the gallery within, is ten common paces; the length of two wings, from *a* to *b*, and from *d* to *c* is two hundred and twelve paces, or near four hundred feet, and from *b* to *c* ſeventy ſuch paces. In the anti-chamber leading into the gallery at *a*, are great numbers of antique inſcriptions, idols, lamps, and ſtatues; among which is Orpheus or Amphion in bronze, playing upon a violin: Two large wolves, of the ſame metal, facing each other, are the only pieces of modern work here.

Antique ſtatues, &c.

Painting in the gallery.

As to the gallery itſelf, the cieling is covered with paintings, repreſenting the invention of arts and ſciences, the moſt eminent perſonages of the city of Florence, and other hiſtorical pieces. The walls on each ſide are hung with portraits of the moſt illuſtrious perſons of the houſe of Medicis, and over theſe along the entablature, on the right hand from *a* to *b*, are ſmall portraits of generals, miniſters of ſtate, and princes, and oppoſite to them the buſts of learned men. Whether any particular order be obſerved in arranging theſe laſt,

laſt, I cannot ſay; but Newton and Leibnitz, whoſe emulation, when living, would not allow them to be the beſt of friends, are placed here next to one another, though Newton has the firſt place. From *b* to *c* are groups of figures, ſtatues and buſts on both ſides, which afford the more agreeable entertainment to an antiquarian or ſculptor, as he may be certain that he ſees nothing here but originals. In the wing *d c* the ſtatues and buſts of illuſtrious men are placed on one ſide, and thoſe of eminent women on the other. The number of the ſtatues amount to ſeventy-two, and the buſtos to an hundred and two. As the particular deſcription of every one would engage me in a very tedious detail, I ſhall content myſelf with taking notice only of the moſt remarkable. The white marble group of Laocoön and his two ſons, with the ſerpents twiſting themſelves about them, is, perhaps, the only copy in the whole gallery; and for its extraordinary largeneſs, is placed at the end near *a*, with this inſcription on the pedeſtal: Laocoön.

*Baccius Bandinellus Florentinus Sancti Jacobi Eques faciebat.*

'Bacio Bandinelli, a native of Florence, and knight of 'the order of St. James, is the ſculptor.'

The original is the Belvidera of the Vatican at Rome, and is a little maimed in the lower parts behind, it having been probably deſigned to be placed againſt a wall. The Florentine group is entire in thoſe parts wherein the original is mutilated, which are ſupplied from an antique model of Laocoön, which was here before; and the Florentines will have it that their copy deſerves equal eſteem with the original at Rome. Near it lies a large wild boar of white marble, ſuppoſed to be done by a Grecian artiſt; there is a copy of it at Verſailles, and in moſt collections of famous pieces of ſculpture. Wild boar.

Here are to be ſeen Jupiter in the ſhape of a ſwan, and Leda in the attitude of the Venus of Medicis, with joy and ſhame in her looks; but the ſwan is little anſwerable to the other parts of this admirable piece. A Victory holding a crown in one hand, and in the other a branch of laurel, in the Athenian taſte, without wings, is entirely worthy of the place where it ſtands. Jupiter and Leda. A Victory.

Narciſſus ſtooping to view himſelf in the well, is of Parian marble, and an excellent performance; as is likewiſe a Bachus, with a goblet in his left hand, and leaning upon a Faunus, Narciſſus. Bacchus. Faunus.

nus, who is kneeling before him. Near this antique ſtands a Bacchus, of Michael Angelo, being a copy of the former.

Story concerning a Bacchus of Michael Angelo.

There goes a ſtory, that Michael Angelo, before this piece had been ſeen by any one, breaking off an arm of it, buried it in a place where he knew it would not be long before it came to light, that he might publickly expoſe thoſe who are ſuch blind admirers of antiquity as to deſpiſe all modern productions. The affair turned out as he had foreſeen, and the piece being, in all appearance, diſcovered by mere accident, paſſed for an antique. The antiquarians could not ſufficiently extol it, defying the modern pretenders to execute any thing comparable to it, till Michael Angelo thought fit to reveal the whole matter, and turned the laugh on the ſide of the moderns. This ſtory in general may be true, but that it particularly happened to this Bacchus is ſomething doubtful; and writers of good authority relate the ſame ſtory concerning a Cupid *.

Chimæra.

The Chimæra is of braſs; in the fore parts it reſembles a lion, with the head and neck of a Shamois growing on its back, and on its feet are eagle's claws; along its back runs a row of prickles, and in the hinder parts it again reſembles a lion, but the tail is broke off. This curious piece of antiquity was dug up near Arezzo in the year 1548, in the time of Coſmo I.

Bacchus.

A Bacchus riding upon a tyger, both of bronze, is juſtly reckoned one of the moſt remarkable pieces here, and ſome cannot view it without concern, becauſe the feet are wanting. The pedeſtal on which it ſtands is the work of Guiberti, and on one ſide of it is repreſented in *baſſo-relievo*, the ſtory of Ariadne, on another a ſacrifice to Bacchus, and on the further ſide is this inſcription:

*Ut potui, huc veni, Delphis & Fratre relicto,*

This is very obſcure, and ſeems to be a modern compoſition.

Among the ſtatues, ſome pleaſe themſelves with having diſcovered Scipio Africanus, but with very little reaſon; for the ſtatue, inſtead of that hero, repreſents rather ſome Tuſcan orator, ſeveral Etrurian characters being diſcernible in the fringes of his robe, which is of a very ſingular kind: it is a

Morpheus.

bronze, but entirely damaged by time. Morpheus is here repreſented in the ſhape of a ſleeping boy in touch-ſtone;

* See Richardſon's treatiſe on painting and ſculpture.

poſſibly

possibly the blackness of this stone, which was always used for the statues of sleep, as Mr. Addison observes, alludes to the darkness of the night, the proper season for rest.

Farther on in the gallery is to be seen Venus and Mars, Cupid and Psyche, several Ganymedes, Marsyas, a philosopher, a Venus sitting and drawing a thorn out of her foot, *Venus Uriana*. Venus persuading Mars to induce him to stay with her, and Apollo with Faunus; a Vestal with the holy fire burning before her, a Flora, &c. Other antiques.

Among the busts or heads, the most curious are those of Alexander the Great, three times bigger than life, Agrippa, Caligula, Otho, with a short bob wig *, such as are usually worn by Abbes. Busto of Otho with a wig on.

* He also makes the same figure on medals. Suetonius, c. xii. of his life, says, *Munditiarum vero pene muliebrium: vulso corpore: galericulo capiti propter raritatem capillorum adaptato, ut nemo dignosceret.* 'But 'he was effeminately nice in the care of his person; the hair of his 'body he took away by the root; and being somewhat bald, he wore a 'kind of peruke so exactly fitted to his head, that no body could have 'distinguished it from his own hair. Juvenal, in sat. vi. calls this kind 'of head-dress, Galerus.'

*Sed nigrum flavo caput abscondente galero.*

'A flaxen peruke hides his sable hair.'

And Valerius Flaccus alludes to it, saying in his fifth book,

*Tunc novus implevit vultus honor, ac sua flavis*
*Reddita cura comis.*

'And yellow hairs to thy complexion add
'New grace.'

Plutarch in his life of Crassus mentions Surena the Parthian's artificial ornament of hair; and as to the kings of that nation they are often seen with a kind of perukes on Intaglio's, of which there is one in the marschal d'Estrees cabinet. That the same fashion obtained among the Median monarchs is evident from Xenophon's Cyropædia; and according to Suidas, Hannibal also wore false hair, and both among the Persians and Hebrews it was not uncommon; especially with the fair sex (Isaiah Chap. iii. v. 17.) The bald head, with some nations was respectable (Prov. Chap. xvi. v. 31. Chap. xx. v. 29) among others odious, (Isaiah Chap. iii. v. 21.) It is now about a hundred years since perukes were first worn in France, but in Germany it was later before they were used. In the time of Francis I. the heads of the French were almost bare, that prince being obliged to keep his hair cut on account of a dangerous wound; and princes and great personages never want servile imitators. I remember the earl of Albemarl, a favourite of William III. king of England, one side of whose face had been burnt with gunpowder, used to wear his wig awry; and this soon grew the general fashion throughout the army, so that some German princes, whether to make their court or to be in the mode, without any such reason as the earl had, if it may be called a reason, used to wear their wigs on one side.

The

The buſts of Antinous, Nerva, Ælius Verus, Caracalla, Pertinax, Didius Julianus, Clodius Albinus, in fine alabaſter, Severus, Gordianus Africanus, Heliogabalus, the two Gallieni, Cicero, with the wart on his cheek, Seneca, Didia Clara, *&c.* Among theſe pieces is alſo a bronze head of Michael Angelo done by himſelf: Near it is a marble buſto of Brutus, one of Cæſar's aſſaſſins. This was begun by Michael Angelo but not finiſhed; the reaſon of it is intimated in this ingenious diſtich compoſed by cardinal Bembo:

*M. Dum Bruti effigiem ſculptor de marmore ducit, A.*
*B. In mentem ſceleris venit, & abſtinuit. F.*

'Fam'd Brutus' image while the ſculptor form'd
'In breathing marble, ſtruck with Brutus' guilt,
'He left unfiniſhed the bold deſign.'

The four ſingle capitals ſtand for Michael Angelus Buonarota fecit:

Out of the gallery one goes into ſeveral cabinets full of curioſities which are well worth ſeeing. In the firſt are above an hundred and twenty portraits of celebrated painters, moſt of them done by the perſons they are deſigned for, and all in gilt frames, with the names over every one of them. Albert Durer painted his portrait in 1498, and under it is written in very ſmall characters in German,

Portraits of famous painters. Albert Durer.

*Das mahlt ich nach meiner Geſtalt,*
*Ich was ſechs and zwangig Jahr alt.*

'This is my likeneſs painted by myſelf in the twenty-'ſixth year of my age.'

Belloti.

Peter Belloti is painted with a gold chain about his neck, and a glaſs of wine in his hand; his other hand pointing at both, with this motto: *Hinc hilaritas. i. e.* 'Hence ariſes joy and mirth.' Probably the great duke had made him a preſent of a quantity of wine and a gold chain together, which inſpired the painter with the conceit of drawing himſelf with theſe ſymbols.

ſymbols. Under the picture are theſe words: *Petrus Belloti hic ſe ipſum effingebat. Mar.* 1658. *i. e.* 'Peter Belloti drew his own portrait here, March 1658.' One cannot but wiſh that more regularity had been obſerved in the diſpoſition of the paintings, which are indiſcriminately huddled together without the leaſt regard to time or country. Raphael's portrait makes no great figure, and he muſt have certainly been very young at the time of this performance. Thoſe of the following painters are admirably executed, *viz.* Titian, Giulio Romano, Andrea del Sarto, Sophoniſbe Anguiſciola, Roſalba Cariera (who is complimented with a much handſomer face than ſhe naturally had) Sir Godfrey Kneller, and Pozzi the Jeſuit, an admirable perſpective painter. Among the painters whoſe portraits are here, there are ſix of the name of Caracci. In the middle of the chamber ſtands the ſtatue of cardinal Leopold de Medicis, who was a great encourager of arts and ſciences, and particularly of painting, and procured moſt of the above-mentioned portraits. This ſtatue is of white marble, and finely executed by Giov. Battiſta Foggini; the cardinal is in a ſitting attitude, and over him this inſcription:

Raphael.

Statue of cardinal Leopold.

*Semper rectus, ſemper idem.*

'Always juſt, and uniform in virtue.'

Mr. Newton, the late Engliſh miniſter at this court, made the following ingenious diſtich on Leopold's ſtatue:

*Hic Leopoldus adhuc ſtatua non dignior alter,*
*Nec ſtetit ulla prius nobiliore loco.*

'None ever deſerved a ſtatue better than Leopold, nor 'was ever ſtatue fixed in a more honourable place.'

The next cabinet contains a very noble collection of large and rich porcelain vaſes, *&c.* There are alſo ſome veſſels made of Babbagauro, which is a very rare Egyptian clay of a greeniſh colour, not unknown to the ancients; two very large urns of Pucaro del Cile, an earth of very great price brought from Mexico. There is alſo ſhewn in this apartment a large table, on which is repreſented birds, flowers, fruit, and feſtoons in exquiſite Florentine work, and in the neweſt taſte; twenty-five perſons having been employed for thirteen years to complete this curious piece.

Porcelain cabinet.

Extraordinary table.

On

Antiques. On the other ſide of the gallery is a cabinet, wherein is to be ſeen a pillar of oriental alabaſter of a ſingle piece, and four ells in length; it is almoſt tranſparent, and highly valued. Here is alſo a ſmall Chimæra, an antique bronze reſembling the large one in the gallery, but is compleat where the latter is maimed; this having a long tail. Here are likewiſe a great many antique idols, lamps, a ſiſtrum, a tripod, a mural crown of braſs, portraits of needle work, an image of the poet Dante, a large painting on *Lapis Lazuli*, a buſto of cardinal Bembo in moſaic; laſtly, ſome antique inlaid works of precious ſtones, which are indeed beautiful, but will not bare a compariſon with the Florentine. In the

Curious chandelier. middle of this chamber hangs a large *Chandelier* with ſeveral branches, the whole of amber, which was a preſent from one of the electors of Brandenburg; and it is chaſed with ſeveral heads of princes and princeſſes of that illuſtrious houſe.

The town of Leghorn. in Florentine work. In the next chamber is the town and harbour of Leghorn in Florentine work of gems on a table; the *Lapis Lazuli* repreſents the ſea, and the whole work, which is within a border of agate, is extremely well executed, though above a hundred years old. There are ſome already made that are equal to it; but it will be greatly ſurpaſſed, when the piece which has been carrying on this twenty years at Caſſel, under the auſpices of the landgrave, repreſenting the palace of Rheinfels with the neighbouring country, is finiſhed. The gems and marble have not only been procured by the landgrave, but he has alſo been at the expence of ſending ingenious perſons to Florence for perfecting themſelves in this delicate art. The director of it is Hommagio, a perſon of great learning and a complete mathematician: but it is to be feared, that if the old prince happens to die, this work, which is not yet above half finiſhed, with ſome others of a more uſeful kind, will be totally diſcontinued.

In the above-mentioned cabinet, adjoining to the gallery, are ſeveral other curioſities of *Pietre commeſſe*, or antique inlaid work; an antique vaſe of an extraordinary bigneſs made out of one piece of oriental alabaſter; a very large crucifix on a pedeſtal of thick ſtone, the croſs is made of agate, and our Saviour of one piece of ivory, except the arms, which are inſerted in the body. In a particular cabinet are kept a

Curious turnery ware. great number of pieces of turned ivory, either on account of their own value, or the great perſonages by whom they were turned; as a round box, the workmanſhip of Czar Peter the Great;

Great; a pair of *chandeliers* by prince Theodore of Bayaria; and a globe, with near a hundred others of ſmaller ſize turned within it; but the fineſt piece is a Curtius on horſeback, leaping into the chaſm in the Roman forum.

Here is alſo a numerous collection of curious pieces of amber, and moſt of them, through age, have contracted a redneſs, which is common to all kinds of amber, eſpecially if they have been ſteeped in rape or linſeed-oil: whether boiling them would reſtore their former beauty, I will not promiſe; but this is certain, that boiling amber for twenty hours in either of the above-mentioned oils, takes away the dulneſs it has contracted, and gives it a tranſparency like the cleareſt glaſs. Chriſtian Porſchinen, a curious artiſt in amber at Konigſberg, who makes amber ſpectacles, *&c.* informed me of this; but it muſt be obſerved, that its electricity is greatly diminiſhed by this method of clearing it.

Amber.

How to reſtore its beauty.

The artificial curioſities of ebony in another cabinet is the more to be admired for their variety of ſculpture, it being extremely difficult to carve this wood to any extraordinary nicety in Europe. In the Eaſt-Indies it is cut into ſmall boards, and then buried ſix or eight feet deep in the earth *; this makes it eaſier to be wrought, and prevents it from ſplitting; a fault very frequently complained of in this wood by the European artiſts; and this occaſions the great difference betwixt the India ebony cabinets, and thoſe made in Europe. As to the largeſt of thoſe ebony works, it came from Augſburg, and repreſents a caſtle, or palace, with ſeveral gates. On the upper part is a clock, and underneath is an organ. The chief ſcripture hiſtories are exquiſitely painted on gems, by Bruggel, on the outſide and within it. On opening a little door, one ſees another ſurpriſing ſquare cabinet, the four ſides of which will bear the niceſt examination. The firſt repreſents a landſcape, with birds, *&c.* inlaid with gems; on the ſecond is the deſcent from the croſs, in *baſſo-relievo* of wax, from a model of Michael Angelo; the third exhibits our Saviour and the twelve apoſtles, in amber, each figure being ſix inches in height; and the ſubject of the fourth is the crucifixion, of the ſame material. This ebony cabinet is valued at ſixty thouſand dollars.

Ebony-work.

Manner of preparing ebony in India.

In the next chamber is to be ſeen the anatomy of a human head in wax, and over this the gradual putrefaction of the body alſo in wax, by Cujetano Julio Zummo, a Sicilian

Curious wax-work.

* Vid. Tavernier's Voyages, tom. V. p. 338.

eccleſiaſtic, whoſe picture in miniature hangs near it. On one ſide of this admirable piece ſits Time, with an old torn folio at his feet, and the whole conſiſts of ſeveral figures. The firſt is an inflated female corpſe, near which lies another of a ſallow hue; after this is ſeen a child, whoſe body being marbled as it were with blue and yellow, indicates a nearer approach to putrefaction. The fourth figure is full of ſuppurating ulcers, with worms crawling out of them. The reſt exhibit the increaſing ravages of worms, with the gradual progreſs of putrefaction on the human body, till at laſt it terminates in a bare ſkeleton. However diſagreeable ſuch a ſpectacle may be to timorous ſelf-love, the execution of it is ſo natural and delicate, that a perſon is never tired with viewing it. The ſame admirable artiſt has in the ſame manner exhibited the various ſtages and effects of the plague.

Mathematical inſtruments.

From hence one is conducted to another chamber, where there is a large collection of mathematical inſtruments, burning-glaſſes, machines, repreſenting the ſyſtems of Ptolemy, Copernicus, Tycho, *&c.* a terreſtrial and a celeſtial globe, each above eight feet in diameter; an oriental magnet of a foot long, between two and three inches thick, and about ſix broad, which is ſaid to lift forty pounds weight; but that is not the quality for which it has a place here.

Optical drawings.

Among the optical rarities are ſeveral heads, and trophies of ſtandards, colours, ſpears, *&c.* painted on a table, which, when viewed through a glaſs in a tube, exhibit the picture of the preſent duke's grandfather. On the wall of this room are delineated all the great duke's territories.

Hermaphrodite.

Another cabinet is full of ſelect paintings, marble ſculptures, bronzes, *&c.* ſome of which, however curious in workmanſhip, do not deſerve a place in this cabinet. Among the reſt is a very obſcene ſtatue of an hermaphrodite of white marble, ſuppoſed to excel even that ſo-much-admired one in the Villa Borgheſe, both being excellent antiques. Here

Image of Priapus.

is alſo a Priapus, which is kept covered, as this place is ſometimes viſited by ladies. It is properly an enormous *membrum virile*, cut in white marble, and ornamented on each ſide with ſeveral ſmaller *priapi*.

Not to dwell any longer on the pictures, deſigns *, and ſculptures, which are ſometimes in the ſame order as they are

* This collection of deſigns, the gift of cardinal Leopold de Medicis, conſiſts of an hundred and twenty large volumes; but Richardſon thinks them ſcarce worthy of a place in the Medicis collection.

deſcribed

described above, and sometimes in other cabinets, their place being frequently changed, I proceed to that admirable chamber called *la Tribuna*, or *l'Octogone*, which name it derives from its octangular figure. It is twenty feet in diameter; and on the roof of the cupola, which within is lined with mother-of-pearl, is a kind of compass, shewing the shiftings and changes of the wind.

The Venus of Medicis.

On entering the tribuna, the eye is immediately struck with six marble statues standing in the center, among which is that famous statue, called the Venus de Medicis. This has hitherto, in the unanimous opinion of all judges, been esteemed to surpass not only all the statues in Florence, but any piece of sculpture throughout the whole world. It formerly stood in the Medicis palace on mount Pincio at Rome, from whence, together with the Arrotino (of which I shall presently speak) it was brought to Florence by order of duke Cosmo III. The mismanagement in the packing up and carriage was such, that the hips, legs, and arms of the Venus were broken off by the way; however, they have been replaced and joined with so much art, that it must be a very inquisitive eye that can discover the least trace of that misfortune. The inscription on the base shews it to be the work of Clgomenes, an Athenian, the son of Apollodorus; yet, among all the remains of antiquity, this is the only place where we meet with the name of this great master. The pedestal is modern, and between two and three feet high; and as the statue seems to lean a little forward, some connoisseurs think that it was originally designed for an elevated position; but this inference is of no great certainty. Possibly this attitude is owing to the modesty with which Venus endeavours to hide, and as it were withdraw herself from the beholder's eye. The right knee advances a little forward, the left hand is placed a little before the *pudenda*, and the right across her breasts; yet without touching the body. In *Montfaucon's Antiq. explic.* tom. I. fig. 1. is a plate of this statue, taken from count Maffei's collection; but it gives a very disadvantageous idea of its beauty: besides, the posture of the hands is the very reverse of that in the original, the left being placed where the right should be, and *visa versa*. Sandrat also has fallen into the same mistake in the first part of his Art of Painting and Sculpture. This statue seems rather less than the life *, which is another objection against its

* This is owing to its being naked, and in company with others of a larger size. See Addison's Trav. p. 242.

being at firſt deſigned to ſtand in a high place. The head inclines a little to the left ſhoulder: the bloom of youth, the pleaſing ſoftneſs of her look, and her beauty and modeſty ſeem to rival each other in the charms of her countenance. Her perſon is ſomewhat plump, and the fleſh is ſo admirably executed, that one imagines it ſo ſoft, that it muſt yield to the touch. Here indeed the ſtatuary's ſkill is not a little aided by the poliſh of the marble, which at firſt was of a pure white, but time has given it a yellowneſs; however it does not yet look amiſs, and in the ſun-ſhine is almoſt tranſparent. Her hair at preſent is brown, and this poſſibly may be no more than the faded gilding, which was not unuſual among the ancients *. Though Venus, in antique ſtatues, and even upon a medal of Fauſtina, is often ſeen in the like poſture with the Venus de Medicis; yet no certain conſequence can be drawn from hence that ſuch an attitude was borrowed from this as an original, and, even in thoſe times, accounted the maſter-piece of ſculpture; but it rather appears to have been common to this goddeſs, as may be further ſeen in *Ælius Lampridius* †.

Criticiſms on the Venus de Medicis.

Amidſt the admiration of all ages, and the reſort of curious perſons to ſee it, the Venus of Medicis has not eſcaped cenſure. Moſt connoiſſeurs agree that the head is rather too ſmall in proportion to the other parts of the body, and particularly the hips; ſome find fault with the largeneſs of the noſe; poſſibly the partition along the *vertebræ* of the back is a little too deep, conſidering the object is a ſoft plump female; at leaſt the bend of the arms, and the inclination of the upper part of the body ſeem to leſſen, if not totally to prevent, ſo deep a partition. The fingers are of an extraordinary length, and all, excepting the little finger on the right hand, without joints; but it is manifeſt that the hands had not yet undergone the artiſt's laſt touches, and conſequently this ſhould not affect his reputation. The ſame obſervation poſſibly might be made on the fiſh or dolphin at the ſide of the ſtatue, on which ſome boys ſeem to be riding, were it not

* See Richardſon's treatiſe on painting and ſculpture.

† *In vita* Heliogabali: *Agebat præterea domi fabulam Paridis, ipſe Veneris perſonam ſubiens, ita ut ſubito veſtes ad pedes defluerent: nudaſque una manu ad mammam, altera pudendis adhibita, ingenicularet, poſterioribus eminentibus, &c.* 'He had beſides the ſtory of Paris acted at 'home, and he himſelf performed the part of Venus, his cloaths at once 'falling off at his feet, and thus he ſtood naked, with one hand acroſs 'his breaſt, the other over his privities, his knees bent, and his poſte-'riors projecting, &c.'

known

known that many of the admirable pieces of antiquity excel only in their capital parts, the judicious maſter ſlurring over the concomitant ornaments, as not deſerving much time and attention. Mr. Richardſon has alſo obſerved the ſame defect and difference of work in the little children of the river Nile, in the Vatican Belvidera; in the wild boar's head belonging to the ſtatue of Meloager, in the Palazzo di Picchini at Rome; in the beaſts with the Toro Farneſe, at Rome; in the child in Commodus's arms, in the Farneſian palace; and in Leda, in a group with Caſtor and Polux, in the duke of Bracciano's palace at Rome. The original of the Greek medals of the Syrian kings and the Ptolemys were engraved in the ſame manner; nothing being finer than the heads, whereas the reverſes ſeem to be done by an unexperienced hand. To conclude my account of this celebrated Venus, with the judgment of ſome connoiſſeurs, they allow, that in comparing the parts ſeparately, as the head, the noſe, &c. of this ſtatue, with thoſe of others, the ſimilar parts might be found, even of ſuperior workmanſhip; but that for ſuch a combination of beauties, the delicacy of ſhape and attitude, and ſymetry of the whole, the world doth not afford its equal. This incomparable ſtatue ſtands between two others of the ſame goddeſs, which in any other place would paſs for admirable pieces; whereas here they ſerve rather as foils to the Venus of Medicis, only increaſing the admiration of it, while their own excellencies are quite unnoticed. That on her right is twice as big, with the golden apple in her hand, and is termed Venus Victrix or Victorioſa; the other a noble ſtatue, by Hercules Ferrata, is diſtinguiſhed by the name of Venus Urania. Two other ſtatues of Venus.

On one ſide of this laſt ſtatue is a dancing Faunus, whoſe ſportiveneſs and agility is finely expreſſed. Michael Angelo is ſaid to have added the head and arms to it; but the piece is originally aſcribed to no leſs a perſon than Praxiteles. On the marble appear ſome ſtains, particularly on the face, and theſe having been ſuppoſed to proceed from the moulds, no more are permitted to be made from it *. Faunus.

Next to this is the Arrotino, which is an old man reſting upon one knee, and whetting a ſort of broad knife upon a ſtone, with his head erect, and, as it were, liſtening with great attention, but very cautious of being obſerved. The head and the hair of this piece are particularly admired. It L'Arrotino.

* See Richardſon's treatiſe of painting and ſculpture.

is generally thought to be a peaſant, who being in the field, happened to over-hear ſome of Catiline's accomplices, and diſcovered them; but the hiſtory of that conſpiracy, as alſo of that headed by Brutus's ſons, make no mention of their being detected by a country labourer.

The wreſtlers. The ſixth piece is a group, repreſenting two wreſtlers engaged, and one of them throwing his antagoniſt, who in the ſtruggle, at the ſame time breaks his own arm. The heads in this group are alſo executed with admirable ſkill. Flaminius Vacca, as quoted by Montfaucon in his *Itinerarium Italicum*, ſays, that the piece was dug up, in his time, before St. John's gate at Rome; a plate of it is to be ſeen in Montfaucon's antiquities.

Other curioſities. Round the tribuna is a repoſitory full of ſmall, but very valuable antiquities; among theſe is a buſto of Tiberius (not of Julius Ceſar, as Miſſon and ſome others have imagined) cut in a turquoiſe, of the bigneſs of a hen's egg; ſeveral buſts of cryſtal, oriental agate, and chalcedony; a lion tearing a horſe to pieces in marble; a Venus in the Medicis attitude; the matrix of an emerald, of which part is, as it were, in embryo, the other in its full perfection and maturity, with many other curioſities of art and nature.

Pictures. Here are ſeveral fine paintings in miniature, by Giovanni Battiſta, a monk, of Monte Sinario, which is a convent five miles from Florence, who died about ſixty years ago. He never attempted any thing of his own, but contented himſelf with copying the works of others; and how happily he ſucceeded, may be particularly ſeen here in his miniature copy on *lapis lazuli*, of an adoration of the ſhepherds, from an original by Titian. Here is alſo an admirable original of a Madonna, by Correggio; and another by Michael Angelo; a St. John, by Raphael; with a portrait of Pope Julius II. by the ſame; together with ſeveral ſelect pieces of Titian, del Sarto, Paul Veroneſe, Holbein, Tintoretti, Gherardini, Carracci, Rubens, Vandyke, &c.

Moſaic work. Juſt at the entrance, on the left hand, hangs a Moſaic work, repreſenting an owl, with other birds ſporting about it, which is compoſed of ſeveral thouſands of ſmall ſtones, inſcribed with the artiſt's name, *viz. Marcellus Provenzalis a Cento F.* 1615.

Florentine work, or Pietre Commeſſe. In the tribuna are likewiſe ſeveral curious pieces of the modern Florentine work of *Pietre Commeſſe*, one of which, repreſenting a pearl fiſhery, inlaid, on *lapis lazuli*, is always beheld with great admiration. Among theſe curioſities

an

an octangular table, conſiſting entirely of agate, chalcedony, *lapis lazuli*, *topaz*, rubies, and other oriental gems, in imitation of birds, fruits, foliages, and flowers, is valued at a hundred thouſand *ſcudi* *; thirty perſons having been employed on this ſingle piece for fifteen years.

Here was formerly ſhewn a nail, one half of which was iron, the other gold; this is ſaid to be a ſpecimen given by the celebrated chymiſt Thurneiſſer, in order to ſhew the poſſibility of tranſmuting the meaneſt metals into gold; but this curioſity having been diſcovered to conſiſt only in a nice ſoldering, this once famous nail now lies in obſcurity. Chymical curioſity.

The remarkable diamond that uſed to be ſhewn here, has been removed from the tribuna to the duke's private cabinet; but an exact model made of yellowiſh glaſs now ſupplies the place of it. The original, according to Tavernier, weighs an hundred and forty carrats and a half, and was the largeſt diamond in Europe, till Mr. Pitt, an Engliſh gentleman, brought from the Eaſt-Indies a diamond which exceeded it, which was ſold to the regent of France, and is the moſt coſtly and ſuperb jewel belonging to that crown. The ſparks which fell from it in cutting, produced Mr. Pitt ſix thouſand pounds ſterling; and when cut, beſides its extraordinary weight of a hundred and forty-four carrats, was of a finer water than any diamond that could be produced; whereas the Florentine diamond is of a yellowiſh water. The great duke is ſaid to have bought his of a Jeſuit for ſeventy-five thouſand *ſcudi* †; but the father had an exhorbitant profit, having given only a ſingle § *Paolo* for it on the Piazza di Navona, where it was offered to ſale as a bit of cryſtal. Mr. Pitt might have diſpoſed of his diamond to much greater advantage, had he not outſtood his market with Auguſtus king of Poland, who offered him eight hundred thouſand dollars, and the ſtates of Saxony were to give ſecurity for the payment of that ſum by ſeveral payments, within a few years. Mr. Pitt inſiſting upon a million ‡, the treaty broke off, to his great mortification; for when Auguſtus heard that the king of France had purchaſed the diamond, he is ſaid to have been much diſſatisfied with himſelf that he had not come into Pitt's terms. Whilſt Mr. Pitt had this diamond about him, he could hardly be ſaid to be in ſafety, and not being able to find a proper purchaſer, he at length ſold it to the regent of France, who was deſirous of Large diamond.

* About 21,250 l. ſterling. † About 18,750 l. ſterling. § About 7 d. ſterling. ‡ About 225,000 l. ſterling.

procuring it for the king; and this famous diamond, to this day, goes by the appellation of *Le Regent*. Pitt, however, was obliged to take, by way of exchange, ſeveral other jewels at the Paris valuation; and the bills which he received as ready money, being immediately after involved in the fate of the Miſſiſſippi bonds, it is ſuppoſed, that inſtead of the many millions of French livres, which he thought himſelf ſure of, the moſt he got for his famous diamond, was about three hundred thouſand dollars *. Thoſe who have made voyages to the Eaſt-Indies tell us of a remarkable diamond belonging to the Great Mogul, the weight of which is above two hundred and ſeventy-nine carrats, and that it weighed ſeven hundred and ninety-three carrats before it was cut.

In a particular cloſet in the tribuna are kept ſeveral large baſons of rock cryſtal, and vaſes of *lapis lazuli*, agate, cornelian, jaſper, &c. ſome of theſe alſo are ſet in gold and enriched with jewels of a prodigious value.

Rich cabinet.

Here alſo is ſeen a moſt rich and admirable *ſtudiolo*, or cabinet, with fourteen beautiful pillars, the ſhafts of which are of *lapis lazuli*, but the pedeſtals and capitals of ſolid gold, enriched with pearl and *turquoiſe*. The interſtices betwixt the pillars are filled with *bas-reliefs*, in gold; and inſtead of the heads of nails ſuppoſed to be uſed in faſtening it together, nothing is ſeen in this curious piece but topazes, emeralds, ſapphires, rubies, chryſolites, pearls, and other precious ſtones. In the center of the upper part of it is a pearl, which poſſibly has few equals, being nearly of the bigneſs of a wall-nut; but the *aqua marina*, in this piece, is ſomething larger. It has alſo a topaz, which is large enough in circumference to make a middle-ſized ſnuff-box, and a granate of the ſame ſize with the pearl. This magnificent cabinet ſerves for keeping things of ſuitable value, as *gemme intagliate d' incavo*, or *pietre incavate*, which we commonly call *intaglio*'s; and *cammei* or *gemmea rilevo*, or gems cut in *relievo*; but as by their ſmallneſs they may eaſily come to be miſſing, the inſide of this ſuperb repoſitory is to be ſeen only by the great duke's permiſſion. The like ſtrictneſs is obſerved with regard to the medals, which are depoſited in ten neſts of drawers on the ſides of the tribuna; ſeven of the cabinets being filled with antique medals, and three with modern. Both collections are under the care of the learned Bianchi, who has alſo the charge of the whole

* About 67,000 l. ſterling.

tribuna;

tribuna; and after obtaining a proper licence or permiſſion, he allows thoſe from whom he judges there is nothing to apprehend, not only to take a particular view of every thing, but to examine them for weeks together. He likewiſe readily gives the beſt light and informations to ſtrangers, concerning the moſt remarkable pieces; on which occaſion the drawers where the medals and intaglio's lie are brought out of the Tribuna into one of the adjacent chambers, as much more convenient for an accurate examination. It is needleſs to ſay, that for the great trouble attending ſuch a civility he expects a genteel acknowledgment, and I hope he is very ſeldom diſappointed. The lovers of medals and antiques owe great obligations to the abbe Andreini and the marquis Riccardi, for a publication of the ſixty-two antique gems in the great duke's cabinet, which are added to the firſt part of Salvini's ancient inſcriptions *. But we may promiſe ourſelves a more perfect account both of theſe, and the other curioſities of Florence, in a large work in which a ſociety of learned men at Florence are at preſent engaged: It is to conſiſt of ten volumes in Folio, with the title of *Muſeum Florentinum*. The firſt and ſecond contain the gems, both *intaglio*'s and *cammeo*'s; the third the marble ſtatues; the fourth the buſts of the emperors and other celebrated perſons; the fifth the antique *bronzes*; the ſixth, ſeventh, and eighth, the medals; the ninth and tenth the portraits of eminent painters in the collection belonging to the gallery. Each volume is to contain at leaſt a hundred copper-plates, and the whole work (the price of which will be forty *Louis d'ors* †) is expected out of the preſs within ten or twelve years. The director of it is the learned Antonio Franceſco Gori, whoſe notes will add unqueſtionably a conſiderable value to the work.

But to give ſome little ſketch of the ancient gems, *&c.* The *ſigilla antiqua inciſa*, or antique *intaglio*'s, with the heads of emperors and empreſſes, amount to eighty; the moſt rare among theſe is an Adrian. Plotina, Marciana, and Matidia, are alſo greatly eſteemed, and by way of ex- Antique gems deſcribed.

* The title of this elaborate piece is, *Inſcriptionum antiquarum Græcarum & Romanarum, quæ extant in Etruriæ urbibus, Pars Prima, eas complectens, quæ ſunt Florentiæ; cum notis Antonii Mariæ Salvinii, in patrio Lyceo Græcarum literarum Profeſſoris. Cura & ſtudio Antonii Franciſci Gorii, Preſb. Flor. Baptiſterii & Eccleſiæ S. Joannis. Accedunt LXII antiquæ gemmæ literatæ, &c. Florentiæ, 1727. fol.*

† Or guineas.

cellence

Heads of emperors.

cellence are called the *three women*; the firſt was conſort to the emperor Trajan, the ſecond was his ſiſter, and the third was daughter to the latter. Of the two firſt Pliny relates as a very extraordinary circumſtance, namely, that they lived ſeveral years in one houſe, equally beloved and honoured, yet without the leaſt jealouſy, diſpute, or contention *.

Heads of kings and heroes.

The heads of kings and heroes make forty-two pieces; among which Perſeus, Maſſiniſſa and Cleopatra are of the greateſt value: The laſt *intaglio* is of the greateſt beauty. Alexander the Great and Pyrrhus are likewiſe to be ſeen in this collection. Here are alſo forty *intaglio's* repreſenting perſons in maſks, twenty-eight philoſophers and poets, and

Pagan deities.

near a hundred pieces of Pagan deities, all antiques. Among theſe laſt, Jupiter, Serapis, Neptune, and Pſyche are the moſt rare, but Serapis and Apollo are beſt executed. Next to theſe come fifteen very large antiques, among which, Jole cut in a chryſolite is the moſt valuable on account of the ſtone. Romulus in a cornelian, and Hercules in an amethiſt, are greatly admired for their workmanſhip. The largeſt among theſe is a Pallas in a chalcedony as big as a middling ſnuff-box. Here is a tranſparent hard onyx with Apollo on one ſide and Mars on the reverſe; that on which Mars ſtands is white and convex. There are alſo more of the like, and other ſorts of gemnæ; and the number that is ſhewn depends on the traveller's diſpoſition and curioſity, for they are not yet reduced into the order deſigned.

Theſe *intaglio's* of the heathen gods are followed by the mythological, hiſtorical, and others, to the amount of a thouſand. Among theſe are ſeveral of Hercules's labours; a moſt curious piece of Bellerophon killing the chimæra; the Bacchanalia finely executed, and the ſun in the middle of the Zodiac, which is a natural white circle in the ſtone, on the other ſide of which is the goddeſs *Luna* in her car.

Gems cut in Relievo.

Here are alſo great numbers of modern *intaglio's* ſet in

* *Plin. Panegyr. c. LXXXIV; Nihil eſt tam pronum ad ſimultates, quam æmulatio, in feminis præſertim: ea porro maxime naſcitur ex conjunctione, aditur æqualitate, exardeſcit invidia, cujus finis eſt odium. Quo quidem admirabilius exiſtimandum eſt, quod mulieribus duabus in una domo parique fortuna, nullum certamen, nulla contentio eſt, &c.*

'Nothing is more apt to cauſe ſecret malice and hatred than jealouſy, 'eſpecially among women: this ariſes from a cloſe affinity, is increaſed 'by equality, and grows into envy, which at laſt ends in hatred. 'Wherefore it may indeed be thought the more extraordinary, that two 'ladies of equal fortune, living together in one houſe, never had any 'quarrel, any diſpute, *&c.*

rings,

rings, and twenty-eight antiques. In the laſt place come the *bas-reliefs*, on precious ſtones, in which the modern artiſts cannot come in competition with the ancients. Of the former here are but a hundred and twenty; whereas the ancient pieces amount to five hundred, and among theſe is a Hannibal of incomparable workmanſhip; a Laocoön alſo deſerves to be greatly admired. Here are alſo two exquiſite cameï, one of Hercules killing Cerberus, the other of ſeveral little Cupids ſtriving to lift Hercules's club, and as it were playing with it; the hero being at that time taken up with his amours. Among the modern *baſſo relievo's* on gems, are the heads of two Moors which muſt be allowed to be fine pieces. Here are beſides very large pieces, ſome conſiſting of one figure, others of a group or landſcape on ſardonyx, chalcedony, agate, onyx, cornelian, *&c.*

The laſt aſſortment of this kind conſiſts of twenty large incomparable antique heads, particularly Livia, Auguſtus, Agrippa, Brutus, Marcus Aurelius, Fauſtina, and others in *baſſo relievo* upon gems of an extraordinary ſize; but the rareſt, and alſo the moſt maſterly pieces, are Veſpaſian on a chalcedony, and Tiberius and Julia together on a gem of the ſame kind.

All theſe cut gems, the whole number of which in their ſeveral aſſortments amount to three thouſand, are kept in the above-mentioned rich cabinet, which, with its contents, is valued at ſix hundred thouſand *Scudi* *.

As to the number of antique coins, here are at preſent three hundred and twelve medaillons, among which forty-five are of ſilver; the largeſt copper medaillon is a Julia, wife to Septimus Severus. The copper coins of the *minor modulus*, or leſſer ſize, are no leſs than eight hundred in number, but thoſe of the *maximus modulus*, or largeſt ſize, amount to one thouſand eight hundred pieces. Thoſe which by the French are termed *moyen bronze*, or middle-ſized copper medals, are two thouſand two hundred; and this claſs, becauſe of the Greek medals contained in it, is both the moſt valuable and curious. Among the ſilver coins or medals are eight hundred *nummi conſulares*, and about two thouſand others. Collection of medals.

The aſſortment of gold coins conſiſts of ſixteen hundred medals and ſixteen medaillons; Bianchi himſelf aſſured me that the largeſt gold medaillon weighed a hundred and ſix- Gold coins.

* About 127,000 pounds ſterling.

teen

teen *Louis d'ors*, and repreſents the emperor John Palæologus VII. who aſſiſted at the council of Florence.

The gold, ſilver, and copper medals ſtruck in honour of cities and ſtates amount to fifteen hundred pieces. In this claſs the gold and copper ones are the moſt rare. The whole collection is compoſed of fourteen thouſand antique medals and eight thouſand modern. Of the modern pieces nine hundred are of gold, two thouſand of ſilver, of which the largeſt is of Coſmo III. and about three thouſand of copper; but the latter are not yet diſpoſed into proper order. One particular cabinet is appropriated to the preſent current coin of all the ſeveral parts of the world.

Gold coins. The whole number of medals at Florence.

An accurate examination of ſuch a multitude of curioſities will require frequent viſits to this place. A ſmall gratuity to the door-keeper admits one at all times to the large gallery of ſtatues; but as to the tribuna, the *intaglo*'s and *cammeo*'s, the medals and ſome other curioſities, a previous agreement muſt be made with Bianchi.

Armeria ſecreta.

The *armeria ſecreta*, or private armory, into which the great gallery opens, is not to be omitted, as a perſon of a martial diſpoſition may be better pleaſed with it than with all the rarities of the gallery and tribuna. Here are ſhewn the armours of the princes of the houſe of Medicis, who for military atchievements however, do not make the moſt diſtinguiſhed figure in hiſtory. We muſt except only Lorenzo de Medicis and prince Matthias, brother to the great duke Ferdinand II. who ſhewed himſelf a brave officer in a thirty years war, and has here immortalized his memory by a ſtandard taken from the duke of Weymar. On one ſide of the enſign ſtaff are theſe words in German, 'Briſkly to it, 'joyfully from it,' and on the other ſide, 'God proſper us.' On one ſide of the ſtandard itſelf are theſe words in embroidery, 'All goes well with God's aſſiſtance,' and on the other in Latin, *Sine numine fruſtra*, 'Without God all attempts 'are vain and fruitleſs:' At the four corners of the ſame ſide are the letters *B. D. S. W. i. e. Bernardus Dux Saxoniæ Wimarienſ.*

Here are alſo ſhewn ſeveral pieces of armour of the Perſian and Turkiſh cavalry, and bridles, quivers, *&c.* and alſo a maſk belonging to a Turkiſh ſultana, taken on board a ſhip by the Florentine gallies. The maſk is quite plain, but the quiver is ornamented with a few chryſolites and turkquoiſes. Here are likewiſe a ſet of Roman armour; a ſword of Charles the Great; two piſtols, with a ſword and a ſtil-

letto

letto in the ſame ſcabbard; a *terzetto*, or ſmall piſtol with a golden barrel, being a preſent from the emperor Leopold to Coſmo III. a muſket with a barrel of gold weighing nineteen pounds; a piece conſiſting of four piſtols joined together which may be concealed in a hat, invented by Anthony of Medicis; ſeveral ſmall models of all kinds of fire arms; two Turkiſh horſe-tails; a ſaddle of king John Sobieſki; prince Radzivil's bridle enriched with turkquoiſes; an iron helmet which the keeper of the armory pretends to have belonged to Hannibal, it having been found in the lake of Thraſimene; * the work with the characters ſeen on it being Arabic; ſome ſhields painted by Raphael, another which repreſents the ſtorming of a city by Julius Romanus, and another on which is a Meduſa's head painted by the famous Vinci; the habit of a Weſt-India king made of red feathers; a thong cut out of a ſingle buffaloe's hyde two hundred and ten ells in length.

On a table of green and white marble ſtands a ſmall braſs horſe, ſpringing up on his hind legs, done by Giovanni Bologna; a ſmall equeſtrian ſtatue of *bronze* by the ingenious Ferdinand Tacc. Along the wall of one of the chambers is hung the extraordinary mane of a grey horſe, preſented by Charles duke of Lorrain to the great duke Coſmo III; it is ſaid to be twenty feet, or according to others fourteen ells long; however, of ſeveral hairs which I took the liberty to draw out, I could not find one that exceeded an ell. A few years ſince Lord G----e had a ſet of grey horſes that uſed to run in his coach at London, the manes of which almoſt ſwept the ground. It is ſaid that about that time the Engliſh government apprehending an inſurrection, thought the public ſafety required, that the horſes of all Roman catholics ſhould be taken from them, as is uſual in ſuch junctures. Upon this my lord G----e abjured the Popiſh religion, and was not a little rallied on that account, as if this change did not proceed from a conviction of error, but the love he bore to his fine horſes. The queen of England ſome time after rallying him on that head, aſked him how he came not to prevail upon his lady to follow his good example? To whom

* Hannibal's victory over the Romans is related at large by Livy lib. XXII, Oroſius lib. IV, c. 15, Polybios lib. III. But it was not uſual for conquerors to loſe their helmets. In this action however, both ſides were ſo engaged that neither army, in the leaſt, perceived a pretty ſmart earthquake which happened during the battle.

the

the lord G——e made this blunt answer, 'As for women, 'madam, it does not signify what religion they are of.'

Fine altar designed for St. Laurence.

Lastly, a traveller must not omit seeing the altar in the lower story of the palace that we have been describing, which is designed for the new chapel of St. Laurence. It is not indeed quite finished, yet is so beautifully ornamented with gems inlaid in the Florentine taste, that one cannot sufficiently admire it. The expence of seeing the gallery and these several cabinets amounts to about forty *paoli* *, of which the keeper of the medals and gems only for once shewing them is entitled to fifteen.

Fees for seeing the whole collection.

Elaboratory.

Near this building is the *fonderia*, or the duke's elaboratory for chymical operations, in which are made those balsams and essences which the duke sends as presents to foreign princes. Here, among other things, is seen a portrait of Anthony de Medicis as big as the life, with this inscription:

*Ingens consilio, factis Antonius ingens,*
*Hic mirâ insignem quem colit arte locus,*
*Par Phœbo medicas quo vires traxit ab herbis*
*Æternum famæ lumen ab igne tulit.*

'Here Anthony de Medicis, renowned for wisdom and 'magnanimity, used with singular skill to cultivate the use-'ful art of chymistry; the fire by which, like *Phœbus*, he 'extracted medical virtues from herbs and simples, has 'given to his reputation a blaze which latest posterity shall 'admire.'

Of this noble chymist something more shall be said in the account of the church of All-Saints.

Ducal palace, or Palazzo de' Petti.

The great duke's usual place of residence is the Palazzo de' Petti, so called from the family to which it first belonged. Its front, on account of the ructic work and unhewn stones of which it consists, makes no very beautiful appearance, but towards the court and gardens the architecture is tolerably elegant; particularly the disposition of *doric* pillars in the first story, of *ionic* in the middle, and *corinthian* in the third, which is very regular and ornamental. A great fault in the court is its extreme narrowness in proportion to the length and height of the building. On the right hand of the entrance of this palace lies a large magnet, which Spon makes

Large magnet.

* About a guinea.

to weigh five thouſand pounds, but it has ſince been damaged by fire. The Swiſs guards here, upon ſeeing any foreigners approaching, immediately run to rub their halbards on this load-ſtone, and afterwards hold them up with a range of keys hanging to them by magnetiſm. This artifice for getting a little money is exceſſively mean; but that the guards ſhould in plain terms here, and likewiſe at the Palazzo Vecchio teize ſtrangers for a few pence, ſeems very little to comport with the dignity and munificence of their maſter. Swiſs guards.

In a grotto in the court-yard of the Palazzo Petti, is a porphyry ſtatue of Moſes, bigger than the life. Not far from this ſtatue, in a corner on the left hand, is the repreſentation of a mule in *baſſo-relievo*, which was very ſerviceable in the building of this edifice; and in requital of his ſervice Lucas Pitti, the firſt proprietor of this place, erected this monument, with the following inſcription: Statue of Moſes.

*Lecticâ lapides, & marmora, ligna, columnas,*
*Vexit, conduxit, traxit, & iſta tulit.*

Monument and inſcription erected to a mule.

'This laborious creature was ſerviceable in carrying and 'drawing on ſledges all the ſtones, marble, timber, and pil-'lars employed in this vaſt edifice.'

A mule having ſignalized its ſtrength and alacrity in the building of a temple at Athens, was afterwards maintained in eaſe and plenty at the public charge, and lived eighty years *. Athenian mule.

Over the *baſſo-relievo* of the mule is a fine antique ſtatue of Hercules. The apartments of the palace are well furniſhed, eſpecially with fine pictures. The principal of theſe are ſeveral Madonna's, by Raphael and Andrea del Sarto; Pharaoh giving Joſeph the golden chain, by the ſame; four large battle-pieces, by Burguignone; ſome other capital pieces, by Salvatore Roſa, and one by Rubens; St. Mark, by Fra. Bartholomeo; an aſcenſion-piece, by the ſame; Leo X. with two cardinals, by Raphael; cardinal Bentivaglio, by Vandyke; Luther playing on the harpſichord, with his wife ſitting by him, and Bucer behind, overlooking him, by Giorgione; the virgin Mary, Chriſt, and St. John, in one piece, by del Sarto; Mary Magdalene, by Leonardo da Vinci; the life of the patriarch Joſeph, in a piece divided into

* Vid. Rhodig. lib. xiii. c. 51. Plin. Hiſt. Nat. lib. viii. c. 44.

ſeveral

ſeveral compartments, by Andrea del Sarto, and the annunciation of the virgin Mary, by the ſame; two ſmall Madonna's, by Annibal Caracci; and ſeveral pieces, by the elder Palma, Titian, &c.

Pietro di Cortona's emblematical paintings.

Pietro Berettini di Cortona, who painted the cielings and frizes of the three chambers, called *le Camere di Giove, di Matre & di Venere* has exhibited in them the heroic virtues of the family of the Medicis, in emblems taken from the hiſtory of the pagan gods. Of theſe pieces, admired by all connoiſſeurs, Cornelius Bloemaert and James Blondeau have publiſhed prints in ſix and twenty copper-plates, which at Rome are ſold for ſix *ſtudi* and an half. The name of the celebrated artiſt Pietro di Cortona is here eaſily traced in the words Corona de' Pittori.

The apartments of the higheſt ſtory, and the Manſarde * afford a fine proſpect of the whole city; for the palace ſtands on a ſmall eminence, but on the garden ſide increaſes ſo, that *parterres* have been laid out equal in height to the ſecond and third ſtories.

Duke's library.

The duke's library in this building doth not want books; but they are in a very bad condition; the late keeper of it, Magliabecchi was well known in the republic of letters: He died on the 4th of July 1714, to whom, by only ſubſtituting the word Memory inſtead of Genius, Owen's epigram on the univerſity of Oxford was very applicable.

*Nulla tuæ par Bibliothecæ eſt altera: nulla*
*Ingenio par eſt Bibliotheca tuo.*

'No other library can equal thine,
'Nor this thy boundleſs genius can confine,
'Whoſe view extends o'er learning's ſpacious plain,
'And far ſurpaſſes all that books contain.'

The Jeſuits and he equally hated each other; and he was particularly nettled at this character which they gave of him:

* The *manſarde*, or garrets with flatted roofs on the tops of the houſes, for ſervants rooms, do not derive their name, as ſome imagine, from Manſard, the famous French architect, as the firſt inventor of them; however, by his improvements he brought them into great vogue. He died in the year 1666.

*Eſt*

*Eſt Doctor inter Bibliothecarios, ſed Bibliothecarius inter Doctores.*

'He appears learned among librarians, but a library-keeper among the learned.'

His own library made a very indifferent appearance, the books lying on the ground in heaps; but by the aſſiſtance of his great memory, Magliabecchi could immediately find the books on any ſubject that was talked of. The books which he frequently conſulted bore the marks of ſnuff, which he took to exceſs; and others, which had ſerved him for plates, were daubed with yolks of eggs, which were his principal food. By the length of his nails he reſembled a Harpy. He very ſeldom changed his linen; ſo that when a ſhirt was once put on, it remained as long as it would hang upon his back. As he lived in this ſordid manner, and hardly ever waſhed himſelf, it is no wonder that the offenſive effluvia he omitted could ſcarce be borne with, but for the pleaſure of his converſation. If a liſt was to be publiſhed of learned and ingenious ſlovens, Magliabecchi would undoubtedly be intitled to the firſt place among them; but with many illuſtrious names in his retinue, as St. Evremont, Poiret, Leibnitz, Schurtzfleiſch, Eckard, and many others of every age and nation, and in all branches of literature, arts, and ſciences. The nymphs of Parnaſſus muſt not have been over-nice to familiarize themſelves with ſuch a ſet of diſguſtful mortals.

A covered gallery.

From the palace de' Petti there is a covered gallery for the great duke to go to the Palazzo Vecchio, or old palace, where, through little private appertures, he can hear and ſee the tranſactions in the ſeveral courts of judicature. This gallery is ſix hundred paces in length, ſix paces in breadth, and eight in height. On the walls on both ſides are fine paintings, exhibiting the moſt remarkable actions of the emperor Charles V. Philip II. of Spain, Henry IV. king of France, and the great duke Ferdinand II. The only fault in this gallery is, that it is not laid out in a direct line, but forms a great many windings and angles.

Gardens.

Travellers who have a mind to ſee the gardens of the Palazza de' Petti, are attended by a Swiſs, who for a piece of money is very obliging and officious. This garden is called il Giardino di Boboli, and is no leſs than three Italian miles in circumference. The higheſt part of it has a

moſt grand proſpect, particularly towards Poggio Imperiale, a villa belonging to the great duke. The fineſt object here that ſtrikes the eye, is the large fountain facing the garden-front of the palace, with a Neptune of marble bigger than the life, in a ſhell of Egyptian granate, thirty-ſix feet in circumference. Three other ſtatues of the Ganges, Nile, and Euphrates, are repreſented in a ſitting poſture pouring water into the ſhell. This admirable group was both invented and executed by Giovanni Bologna, a native of Douay. In ſome of the grottos and fountains in this garden are to be ſeen, among ſeveral others, four ſtatues, by Michael Angelo, which were deſigned for the monument of pope Julius II. but the artiſt's relation and heir thought they would be better diſpoſed of in a preſent to the great duke; a Cleopatra, in a reclining attitude, by Bandinelli; Paris carrying off Helen, and Hercules in the gigantic taſte, by Vincenzo di Roſſi; Adam and Eve in marble, the latter leaning on Adam's ſhoulder, and hiding her face with her hands, whilſt Adam appears with a countenance full of melancholy, and his eyes fixed on the ground. The grottos are falling to decay in ſeveral places; but nothing can be more inchanting than the alleys and covered walks of laurel and other ever-greens in this garden; and every part of it abounds with eſpaliers of orange, lemon, pomgranate-trees, and jeſſamine, which, by their beauty and fragrancy exhilarate the ſenſes. Here are alſo private water-works contrived for wetting ſtrangers, by way of ſport; but this kind of ſport, all things conſidered, ſeems to me, like moſt others, not to be very rational.

Large ſtatue of Neptune.

Statues by Michael Angelo, and other great men.

On one ſide of the garden is the duke's managerie, where are kept oſtriches, Chineſe geeſe, pheaſants, parrots, and other exotic birds, and alſo Corſican deer, of a very ſmall breed. Here is likewiſe a kind of crane called Kurki, which has been taught to dance to a certain tune when played or ſung. Lions, tygers, panthers, bears, buffaloes, and ſuch wild beaſts, are kept in another part of the city, not far from St. Mark's ſquare, called Seraglio de' Lioni, every one of theſe having, before its den, a long piece of ground to walk in for air. Some years ago a tygreſs whelped here, but eat up her young ones as ſoon as ſhe had brought them forth. The cloſe for hunting theſe wild beaſts is very well contrived, and at the concluſion of the ſport they are driven into their dens again, by means of a large hollow machine reſembling a dragon; for, by placing two or three men, with lighted torches

Managerie.

Way of forceing wild beaſts into their dens.

torches in the belly of it, the fire ſeems to blaze through its open mouth and eyes, which ſo terrifies theſe creatures, that they are glad to run to any place of ſhelter whither they are driven.

Not far from the Seraglio di Lioni is the duke's phyſic-garden, or Giardini de Semplice, on which Coſmo I. laid out conſiderable ſums. The preſent keeper of it is Micheli, the great duke's botaniſt; and on account of its curious exotics, the members of the Academia di Botanica hold their meetings there. Phyſic garden.

Contiguous to this garden is the *manége*, or riding-ſchool for the ducal family, with a *carriére* of ſeventy-two common paces in length; yet here is ſhewn a horſe that goes from one end to the other in five ſprings or leaps. Riding with the lance is practiſed here againſt a moveable wooden image, which if the lance hits the ſhield in the centre, ſtands ſtill; but if the puſh be wrong, the machine whirls about and puniſhes the rider's failure with a ſevere blow. Riding-ſchool.

On the banks of the *Arno* near this place is an epitaph on a ſtone, erected by the Venetian ambaſſador Capelli, to the memory of his horſe *, which was killed on that ſpot in the year 1531, at the ſiege of Florence:

*Oſſa equi CAROLI CAPELLI*
*Legati Veneti.*
*Non ingratus herus, ſonipes memorande, ſepulchrum*
*Hoc Tibi pro meritis, hæc monimenta dedit,*
*Obſeſſâ Urbe*
*M.D.XXXI. Id. Mart:*

* The emperor Adrian likewiſe honoured a horſe of his with the following epitaph:

*Boryſthenes alanus,*
*Cæſareus Veredus,*
*Per æquor & paludes*
*Et tumulos Hetruſcos*
*Volare qui ſolebat,*
*Pannonios nec ullus*
*Aprös eum inſequentem*
*Dente aper albicanti*
*Auſus fuit nocere,*
*Vel extimam ſaliva*
*Spatſit ab ore caudam,*
*Ut ſolet evenire:*
*Sed integer juventa,*
*Inviolatus artus,*
*Die ſua peremtus*
*Hoc ſitus eſt in agro.*

'The fam'd Boryſthenes,
'Great Cæſar's Scythian ſteed,
'Who over plains, moraſſes,
'And high Etrurian hills,
'With rapid ſwiftneſs flew;
'Whom no Pannonian boar's
'Huge tuſk could ever wound,
'Nor ev'n his tail beſprinkle
'With his raging foam;
'Yet in his youthful vigour,
'Tho' ſound in wind and limb,
'His fatal hour arriv'd,
'And here he lies interr'd.'

'Here are depoſited the bones of a horſe belonging to 'Charles Capelli, the Venetian embaſſador. For thy great 'ſervices during the ſiege of this city,

'Thy grateful maſter, generous ſteed, doth raiſe
'This monument to thy immortal praiſe.

'He died March 13, 1531.'

Poggio Imperiale and Pratolino.

Without the city are two very fine palaces, called Poggio Imperiale, or Villa Imperiale, and Pratolino; the former is about a Italian mile from the city, in a direct line from Porta Romana, with a ſtately avenue, conſiſting of a double row of cypreſs and larch-trees leading to it, with beautiful vineyards, convents, and villas on each ſide. At the entrance of this walk one ſees, upon two pedeſtals, ornamented with the imperial eagle and the Florentine and Auſtrian arms, Maria Magdalena, daughter of Charles archduke of Auſtria, and Coſmo II. her huſband. Further to the right is ſeen the figure of a lion rampant, holding a globe in one paw, and on the left a wolf giving ſuck; the former repreſenting the dutchy of Florence, and the latter the city of Sienna. Near a fine piece of water here are two very large ſtatues of the rivers Arno and Arbia, pouring water out of their urns; and likewiſe, oppoſite to thoſe, on four pedeſtals, ſtand the ſtatues of Homer, Virgil, Dante, and Petrarch. Fronting the palace is a large ampitheatre with cypreſs-trees, and a ſtone baluſtrade. On one ſide of the entrance is a large marble ſtatue of Atlas, with the globe on his ſhoulders; and on the other ſide a Jupiter of the ſame magnitude, graſping the thunder-bolt in his hand. The outſide of the palace indeed makes no very great figure; but within, the apartments are very large and convenient. In the loweſt gallery are to be ſeen a porphyry head of Alexander the Great expiring, ſeveral buſts of Roman emperors, and four ſtatues of pagan deities. In the apartments of the lower ſtory are two pillars of green marble, ſpotted with black and white; the celebrated ſtatue of Adonis in white marble, by Michael Angelo; and an admirable moſaic-work, repreſenting the baptiſm of Chriſt, in which, though it is not quite ſo large as a common ſheet of paper, are ſeveral thouſand pieces of gems, in an exact imitation of a fine picture. Near this hangs a crucifixion, enamelled with a variety of colours, from a deſign of Raphael, which is a

moſt

moſt exquiſite piece. The walls of the oratory are beautifully ornamented with inlaid-work; ſeveral pieces in *freſco*, by Volterrano; the other paintings in the chapel are by Aleſſandro Allori. In one of the chambers is an octangular table, of Florentine marble, with a ruin in the middle, and ſeveral figures inlaid. Round it is a ſea, in which alſo are ſeen ſeveral fiſhes ſwimming. This table is like thoſe in the city library at Geneva, but not equal to them in beauty. The porcelain-chamber is hung with excellent pictures in miniature, and the other apartments abound in fine portraits; particularly a Venus by Titian, and a curious wax buſto of Hortenſia, aunt to cardinal Mazarin; the features are delicate, but the complexion ſomething dull and ſwarthy.

In the ſecond ſtory, along the four ſides of the inward court, runs a gallery, adorned with a great many marble buſts, and fine portraits. It opens into ſeveral apartments, finely furniſhed, where, among other curious paintings, are four miſtreſſes of king Charles II. of England; and Petrarch and his Laura, by Albert Drurer. Here are ſeveral valuable cabinets of tortoiſe-ſhell, ebony, cryſtal, mother-of-pearl, and coral; likewiſe ſome pieces of moſaic and Florentine work. The furniture of this palace is in general very magnificent; but as there is ſeldom any thing very curious in theſe things, and as they are frequently altered, I ſhall not engage in a very particular deſcription of them.

In the tapeſtry of the audience-chamber are repreſented ſeveral princeſſes and great dutcheſſes of Florence, whoſe faces and hands are as beautiful as if they were done with a pencil, and the cloaths are the very ſame as thoſe ladies wore in their time. Here is alſo woven with the ſame delicacy Mary de Medicis, and her young ſon Lewis XIII. king of France. Portraits in tapeſtry.

The palace gardens are adorned with fine fountains, water-works, grottos, hedges of jeſſamin, ever-greens, and orangeries; but in winter, the latter are either covered or tied together. Among the reſt, here is a particular ſpecies of oranges, of a deep red within and without, which ſeem to be a mixture of the peach and common orange. They are found in great quantities in the orange-gardens near Hieres in Provence *. The Villa Imperiale affords very no- Gardens.

* The author is miſtaken in thinking this fruit a mixture of peach and the common orange. I found, upon enquiry at Hieres, near Toulon, that theſe red oranges are produced by orange-trees grafted on pomegranate ſtocks.

ble proſpects, as it ſtands upon an eminence. Further up the hill on which it ſtands is an old Franciſcan convent, called St. Matteo in Arcetri, the neighbourhood of which is famous for producing fruits and a generous kind of wine, called Verdea wine.

Verdea wines.

Pratolino, the other ducal palace, is ſix Italian miles diſtant from Florence, and ſtands in the way to Bologna; it was built by the great duke Francis, according to the following inſcription on the centre of the cieling of the great hall:

*Fantibus, Vivariis, Xyſtis*
*Has ædes*
*Franc. Med. Mag. Dux Etruriæ II.*
*Exornavit,*
*Hilaritatique*
*Et ſui amicorumque ſuorum remiſſioni animi*
*Dicavit*
*Anno Dom. M.D.LXXV.*

'This houſe was adorned with fountains, canals, porticos, and walks, by Francis de Medicis, ſecond great duke of Tuſcany, and dedicated to feſtivity and relaxation of mind, for the uſe of himſelf and his friends, in the year 1575.'

Here are ſome good pictures and fine furniture; but its chief beauty is the garden, with its viſtos, covered walks, labyrinths, grottos, ſtatues, caſcades, fountains, and other water-works. If theſe laſt do not equal thoſe of Verſailles, they have their beauty, and in ſummer time are the more agreeable on account of the exceſſive heat of the climate. All theſe are deſcribed at large in the life of the great duke Francis, by Franciſco de Vieri, a Florentine; and though it is now near a hundred and fifty years ſince that duke's deceaſe, yet every thing is kept up in the ſame order as he left it; for it is accounted ſuch a compleat work, that no expence is ſpared towards keeping it in repair. It is true, alterations and additions have been ſometimes talked of, but were never yet put in execution.

## LETTER XLIII.

### Account of the Churches and other religious Buildings at FLORENCE.

SIR,

THE churches in Florence amount to above a hundred and fifty, and the convents to eighty-seven, besides twenty-two hospitals. Among such a multitude of religious edifices, and in a country like this, many of them must necessarily contain things worth a traveller's observation. Churches in Florence.

The chief church is the cathedral, called S. Maria del Fiore, which is half as big again as St. Paul's at London *, and according to Raphael del Brune, the length of it is two hundred and sixty-six *braccia*; the breadth of the *tribuna*, or the cross, an hundred and seventy-six; and of the three *navate*, or naves, seventy-one. The height of this edifice, from the pavement to the lanthorn of the cupola, is a hundred and ninety *braccia*; and to the top of the cross erected on it, two hundred and two; the whole circumference of the building is computed to be twelve hundred and eighty *braccia*.

This church was begun in the year 1294, under the direction of Arnulpho di Cambio, a disciple of Cimabue, and finished in the year 1445, Brunaleschi being the last architect concerned in the building. Every part of it is covered with marble, except the portal, where a suitable magnificence is visibly wanting. However, in the year 1688, it was, on account of the departure of the great princess Violanta Beatrix, decorated with paintings relating to the council held in this church in 1439.

On the side next to the Servita-street, over a door of remarkable workmanship in sculpture, is a large and beautiful Ancient mosaic-work,

* According to Galilei, the great duke's architect (see Richardson, p. 71.) the cathedral at Florence is four hundred and ninety feet long, and in height to the top of the cross three hundred and eighty English feet. The Roman foot, two of which make a Florence *braccia*, is less than the English by six lines. See *Misson*.

*lithoſtratum*, or moſaic-work of the annunciation of the Virgin Mary, by Domenico Ghirlandaio, and conſequently to be diſtinguiſhed from another annunciation of the ſame work, by Gaddi, on the inſide of the main entrance into the church.

Cupola. This admirable cupola, which is the work of Brunaleſchi, is octangular, and the breadth of each ſide twenty-five feet. Michael Angelo is ſaid to have been of opinion, that it was impoſſible to build another equal to it; but he himſelf confuted his aſſertion, having ſurpaſſed it in the cupola of St. Peter's at Rome, which even exceeds that of Florence in height. The paintings in the upper part repreſenting the manſions of bliſs, and below them the place of torments, were performed by Frederic Zuccaro, in which this fault is obvious, that the poſtures and attitudes of many of the figures are very indecent; this does not very well agree with the idea of the reſurrection.

Statues. Under the cupola is the choir, with the pillars of which are intermixed the ſtatues of the twelve apoſtles, in white marble, by different hands; but the beſt is St. James, by Jacobo Sanſovini. On the great altar ſtand three marble ſtatues, bigger than the life, one of God the father ſitting, the two others repreſenting the dead body of Chriſt ſupported by an angel; of theſe it is ſufficient to ſay that they were done by Bandinelli. Behind this altar formerly ſtood two ſtatues of our firſt progenitors, by the ſame great maſter; but the connoiſſeurs obſerved that Eve was improperly repreſented bigger than Adam. I think the church is of all places the leaſt proper for nudities, and on this account they have at length been removed to a private place near the prebendaries apartments. In this choir is alſo a marble *pieta* (or the Virgin Mary with our Saviour's dead body) being the laſt work of Michael Angelo, and brought hither from Rome.

On the right hand, near the main entrance of the church, is a marble buſto of the celebrated architect Philip Brunaleſchi, with this epitaph:

*Quantum Philippus architectus arte dædaleâ valuerit, cum hujus celeberrimi templi mira teſtudo, tum plures machinæ divino ingenio ab eo adinventæ documento eſſe poſſunt, quapropter ob eximias ſui animi dotes ſingulareſque virtutes xv. Kal. Maji anno MCCCCXLVI. ejus b. m. corpus in hac humo ſuppoſitum grata Patria ſepeliri juſſit.*

Of

'Of Philippo the architect's uncommon skill in mechanics, the wonderful cupola of this church, as well as a great number of machines invented by him, are conspicuous proofs; upon which account, and in consideration of his extraordinary merit, endowments, and virtues, his grateful country ordered his body to be deposited in this sacred ground. April 17, 1446.'

Near it is the epitaph of the celebrated painter and architect Jotti, or Giotto, by Politianus:

*Ille ego sum, per quem pictura extincta revixit,*
*Cui quam recta manus tam fuit & facilis.*
*Naturæ deerat, nostræ quod defuit arti,*
*Plus licuit nulli pingere nec melius.*
*Miraris turrim egregiam sacro ære sonantem,*
*Hæc quoque de modulo crevit ad astra meo.*
*Denique sum* JOTTVS, *quid opus fuit illa referre,*
*Hoc nomen longi carminis instar erit.*
*Ob. An. MCCCXXXVI. Cives pos. b. m.*
*MCCCCLXXXX.*

'Nature having given me a correct and easy hand, I employed it in reviving the extinguished art of painting. My skill knew no other bounds than those of nature; none painted more, nor executed their pieces better. Behold that stately tower, from whence the consecrated bells summon us to divine worship; it raised its aspiring head to the stars, according to a model invented by me. Lastly, I am Jotti, what can verse say more? He died in the year 1336, and his fellow-citizens erected this to his memory, as a reward for his merits, 1490.'

Giotto was born in 1276, and was one of Giovanni Cimabue's disciples.

On this side of the church is also seen the marble busto of Marsilius Ficinus, with this epitaph: Marsilius Ficinus.

*En hospes! hic est Marsilius, Sophiæ Pater,*
*Platonicum qui dogma culpâ temporum*
*Situ obrutum illustrans & Atticum decus*
*Servans Latio dedit, fores primus sacras*
*Divinæ aperiens mentis actus Numine*
*Vixit beatus antè Cosmi munere*
*Laurique Medicis, nunc revixit publico.*
*S. P. Q. F. An. MDXXI.*

'Stranger,

'Stranger, behold! here is Marſilius, the father of philoſophy, who illuſtrated the works of Plato, which, by the fault of the times lay neglected and effaced with ruſt, and favoured Italy with a tranſlation of them, in which all the Attic elegance and ſpirit were preſerved. He firſt, inſpired by the deity, as it were, diſcloſed the ſecrets of the divine mind. As he formerly lived in affluence by the liberality of Coſmo and Lauro de Medicis, he now lives again by that of the public; the ſenate and people of Florence having erected this monument in the year 1521.'

Marſilius Ficinus, remarkable for the exceeding ſmallneſs of his ſtature, acquired a great reputation both by a tranſlation of Plato, and his followers Plotinus, Jamblicus, Pſellus, and Syneſius, and by his own writing. He died in the year 1499, in the ſixty-ſixth year of his age.

Here are alſo ſeveral monuments of the biſhops of this church; and the memory of a council held here is preſerved in the following inſcription cut in ſtone near the veſtry:

*Ad perpetuam Rei memoriam.*
*Generali Concilio Florentiæ celebrato, poſt longas diſputationes, unio Græcorum facta eſt in hac ipſa Eccleſia die VI. Julii MCCCCXXXIX. præſidente eidem Concilio Eugenio Papa cum Latinis Epiſcopis & Prælatis & Imperatore Conſtantinopolitana cum Epiſcopis, Prælatis & Proceribus Græcorum in copioſo numero, ſublatiſque erroribus in unam eandemque rectam fidem, quam Romana tenet Eccleſia, conſenſerunt.*

'For perpetuating the remembrance of the happy union of the Greeks, which, after long debates, in the general council held in the city of Florence, was compleated in this church on the 6th day of July, 1439, pope Eugene being preſident of that council, and the Latin prelates and biſhops aſſiſting; on the other ſide, the emperor of Conſtantinople, with the Grecian biſhops, prelates, and nobles in great numbers, renouncing their errors, agreed and conſented to the only right faith held by the Roman church.'

That the Greek church, in the year 1439, relinquiſhed its pretended errors, and agreed to an union with that of Rome, is a notorious falſity.

On

On the right hand is a veſtry, with a ſtone roof placed on an horizontal plane, without the leaſt curvature; yet the whole, together with the key-ſtone, is faſtened in the ſame manner as in an arched or concave roof.

On the left hand of the chief entrance is the picture of Dante Alighieri walking in the fields before his houſe, with a book in his hand. This old poet is ſtill in high eſteem among the Florentines; and that part of the cathedral around which he uſed to take his meditative walks, is diſtinguiſhed with a white ſtone. Picture of Dante.

Near Dante is an equeſtrian picture on the wall, of the Piſan general John Acutus (probably Sharp) with this inſcription:

*Johannes Acutus Eques Britannicus, Ducis ætatis ſuæ cautiſſimus & rei militaris peritiſſimus habitus eſt.*
*Pauli Uccelli opus.*

'This is John Acutus, or Sharp, a knight of Britain, 'who was eſteemed the moſt cautious and expert general 'of his time. The work of Paulo Uccelli.'

His arms are three muſcle-ſhells, *argent*. Near him is Niccolo da Tolentino, repreſented likewiſe on horſeback.

I cannot forbear adding the epitaph, in which the city of Florence teſtified her eſteem and gratitude towards Antonio Squarcialupo, though no more than a ſkilful organiſt: Epitaph on an organiſt.

*Multum profectò debet Muſica Antonio Squarcialupo Organiſtæ. Is enim ita arti gratiam conjunxit, ut quartam ſibi viderentur Charites Muſicam adſciviſſe ſororem. Florentina civitas grati animi officium rata ejus memoriam propagare, cujus manus ſæpe mortales in dulcem admirationem adduxerat, Civi ſuo monumentum poſuit.*

'Great are the obligations which muſic owes to Antonio 'Squarcialupo the organiſt, who added ſuch beauty and 'grace to this art, that the three graces ſeemed to have 'admitted him among them as a fourth ſiſter. The in-'habitants of Florence, in gratitude to the divine raptures 'with which they were often inſpired by the harmonioufneſs 'of his muſic, erected this monument in memory of their 'admirable fellow-citizen.'

Near

Fine ſtatues on the tower.

Near the church is a ſquare tower built with red, white, and black marble; and on it are erected a great number of fine ſtatues; particularly an old bald-headed man, by Donatelli, which he uſed to call his Zuccone or bald-head, preferring it to his other ſtatues partly on account of the excellency of the work, and partly becauſe of its great reſemblance to his intimate friend Giovanni Barducci Chierichini. Here is alſo Abraham's intended ſacrifice of his ſon Iſaac, by Donato, or Donatello, as he was more commonly called from the ſmallneſs of his ſtature. The heght of this tower is ſaid to be a hundred and forty-four *braccia*.

Il Battiſterio an ancient temple. Admirable braſs gates.

Oppoſite to the cathedral is il Battiſterio, or St. John's church, ſuppoſed to have been anciently a temple of Mars. It is of an octangular form, and has three gates of *bronze* formerly gilt; on which ſeveral hiſtories of the old and new teſtament are ſo admirably expreſſed in *baſſo-relievo*, that Michael Angelo, in the extaſy of his admiration, could not forbear ſaying that they were worthy to be the gates of Paradiſe.

On the moſt ancient of them is this inſcription, ſhewing whoſe work it is:

*Andreas Ugolini de Piſis me fecit anno* 1330.

'Andrew Ugolini, a Piſan, was the artiſt that made me 'in the year 1330.'

The other two, which are alſo of finer workmanſhip, are made by Lorenzo Ghiberti, a ſculptor and goldſmith of Florence, as appears by this inſcription under one of them:

*Laurentii Cionis de Ghibertis mirâ arte fabricatum.*

'Made by the ſurpriſing art of Lorenzo Cio Ghiberti.'

The feſtoons in this work were executed by his ſon Bonaiorſa. All three ſeem to be made in imitation of the doors of the cathedral at Piſa, but may be ſaid greatly to ſurpaſs the originals.

Over the chief entrance are three marble ſtatues repreſenting Chriſt's baptiſm, begun by Sanſovino, and finiſhed by Vincenzo Danti. By the laſt mentioned artiſt are the three braſs ſtatues, over the other door, of the decollation of John the Baptiſt. Over the third door are three ſtatues in *bronze* of John

John the Baptiſt diſcourſing with a Phariſee and a Scribe: Near the main entrance is a fine pillar of granate, being a preſent from the Piſans to the city of Florence. In the church are ſixteen large pillars of oriental granate, and the monument of Balthaſar Coſſa, or, as he is ſtiled in the epitaph, John XXIII. who was degraded from the triple crown by the council of Conſtance. The braſs ſtatue of him on this monument, as likewiſe the two others of marble repreſenting Hope and Charity, are by Donatello, but that of Faith by Michelozzi. The former was rewarded with a thouſand florins; which was a very conſiderable ſum at that time *.

The whole cieling of this church is of moſaic work, repreſenting eminent perſons, and done by Apollonius a Greek, Andrea Taffi, Gaddi, &c. Here all the children born of chriſtian parents within the city of Florence are baptiſed. The font is large and adorned with ſeveral beautiful marble ſculptures; particularly a ſtatue of John the Baptiſt ſtanding before it, by Gioſeppo Piemontani. The pavement of the church is inlaid, and on one ſide of it are repreſented the ſun and the twelve ſigns of the Zodiac, with the following inſcription, which may be read backwards: Old moſaic work.

*En giro torte Sol ciclos, et rotor igne,*

'Behold the ſun purſues his oblique way,
'And with his fiery vortex brings the day.'

On midſummer day at noon, the ſun is ſaid to be directly concentric to a ſolar diſk cut in a window oppoſite to this repreſentation of that glorious luminary.

Among the reliques of this church, the people worſhip with the moſt zealous adoration the finger with which it is pretended John the Baptiſt pointed to Jeſus when he ſaid, 'Behold the lamb of God.'

Not far from the baptiſtery, in going from the Porta dall Opera, is a pillar ſaid to be erected in 1408, in memory of a miracle performed by the body of Zenobius biſhop of Florence, when it was removed from the church of St. Laurence to the cathedral. The ſtory goes, that the bier happening to touch an old withered elm in the way, it immediately became ſound and clothed with the livelieſt verdure. Miſſon ſays, that in the church of St. Maria Nipotecoſa they ſhew a crucifix made of the wood of this tree. Monument of a very ſtrange miracle.

* About 75 l. ſterling.

St,

Miracle in favour of transubstantiation.

St. Ambroſe's church is remarkable only for the miracle which was pretended to be wrought there in the year 1230, when the wine left in the chalice by the negligence of the prieſt was tranſubſtantiated into blood, which is to this day preſerved as a moſt venerable relique. This church belongs to the Benedictine nuns, and is alſo a parochial one, a circumſtance very ſingular in a nunnery church.

Church of the annunciation.

Image of the Virgin Mary.

In the church dell' Annunziata, the walls and cloiſters are hung with votive pieces of wood, paper, wax, *&c.* It is not a little obliged to a miraculous image of the Virgin Mary, which brings a good deal of money to the clergy. The ſtory is, that the ſervants of St. Mary, or ſervite monks, to whom the church and adjacent convent belong, employed a painter to draw the annunciation of the Virgin Mary in *freſco*; but when only the Virgin's face was wanting to finiſh the work, the artiſt was extremely perplexed how to give it a ſuitable perfection; and falling aſleep under this diſquietude of mind, when he awaked he ſaw the cauſe of his anxiety removed, and the face completely finiſhed. This aſſiſtance could not be ſuppoſed to come from any but angels; and from the multitude of miracles daily performed by it, the Florentines wonder how any one can doubt of the ſtory. Among other things it is ſaid, that they who look on this picture will never be troubled with ſore or weak eyes. Probably another artiſt played the ſleeping painter a trick, which he and the monks had the addreſs of turning to their advantage; or the whole may have been a contrivance of the painter himſelf, in order to get a name by being on ſuch good terms with the angels. It is certain this piece is far from being an angelic work; the invention indeed is good, the perſon and attitude of the angel proper and graceful, and the fainting of Mary at the ſight of the heavenly meſſenger happily deſigned; but the pencil work is none of the beſt, and even the wonder-working face is not to be compared with ſome hundreds of pictures by hands merely human. This piece is covered with three veils, and placed in a chapel with a multitude of ſilver votive pieces hanging about it. This chapel is curiouſly adorned with marble from a deſign of Michelozzi, and illuminated with above forty ſilver lamps and branches. Before the altar are two ſilver candleſticks of the height of a man, and on it are two large ſilver ſtatues repreſenting two angels. Every part of the altar is covered with *bas-reliefs*, and the tabernacle or repoſitory of the hoſt is extremely rich, with a head of Chriſt painted on it by Andrea

del

del Sarto; the pavement is of Egyptian granate and porphyry. Adjoining to the chapel is an oratory in a manner lined with moſaic work, made of pieces of agate, jaſper, oriental chalcedony, &c.

It would be endleſs to give a particular deſcription of every chapel; all of them abounding in curious paintings or ſculpture. The marquis di Feroni's chapel is particularly famous for its ſtatues, as is the chapel of the Pazzi, at preſent called Bandinelli's chapel, from a marble ſculpture by that celebrated artiſt, repreſenting the dead body of Chriſt ſupported by God the Father. In the Cappella del Soccorſo is to be ſeen an admirable *bronze* crucifix, from a model of Giovanni Bologna. Both theſe extraordinary artiſts are buried in this church, to the embelliſhment of which they ſo greatly contributed during their lives. The roof is not arched, but the cieling is beautifully decorated with gilding and imagery, and in the centre is a capital piece of the aſſumption of the virgin Mary.

Other chapels.

Bandinelli and Giov. Bologna buried here.

In a gallery of the convent contiguous to the church is an object highly deſerving a traveller's attention, which is the Madonna del Sacco, by Andrea del Sarto, and the maſter-piece of that celebrated hand. It has been very well preſerved; but a connoiſſeur cannot but look with concern on the decay of the other pieces here in *freſco*, by the ſame and other great maſters. How this piece came to be diſtinguiſhed by the appellation of del Sacco I know not, unleſs it be from the ſack on which Joſeph in this piece is ſitting. Andrea del Sarto was in a fair way of making his fortune in France, where he was employed by Francis I, but his wife would never let him reſt till he returned to Italy. At his leaving France, that prince entruſted him with conſiderable ſums of money for purchaſing fine pictures and ſtatues, which he was to ſend to France, but del Sarto embezzled the money, ſquandering it away in a courſe of extravagance and debauchery; and at laſt being deſerted by his wife and friends, he died of the plague at Florence, in the 42d year of his age *. His buſto and epitaph are to be ſeen on the wall of another gallery in this convent.

Fine picture of a madonna.

Account of Andrea del Sarto.

Betwixt a hundred and a hundred and forty monks continually reſide here, and the apartments of the fathers conſiſt of three rooms; from whence one may form a conjecture of the largeneſs of the whole building. The galleries are re-

Servita monaſtery.

* *Vide Flor. le Comte Cabinet des Singularites d'Architecture, Peinture, Sculpture & Gravure*, tom. II.

markably

markably lofty and beautiful, and the library is well kept, and daily augmented with books. The order of the *ſervite*, or 'ſervants of the bleſſed Virgin Mary,' derives its origin from Florence, it being firſt inſtituted by ſeven noblemen of this city, of whom S. Filippo Benizzo was the chief, in the year 1233.

Hoſpital for foundlings.

On one ſide of the church of the annunciation is a large hoſpital, deſigned chiefly for the ſupport of foundlings, who generally amount to near three thouſand; it is under the management of a governor, whoſe authority alſo extends to ſeveral other charitable foundations.

Equeſtrian ſtatues.

In the center of the ſquare, before this church, is a fine *bronze* equeſtrian ſtatue of duke Ferdinand I. by Giovanni Bologna, of whoſe ſkill the two braſs fountains alſo in this ſquare are noble ſpecimens.

Badia Fiorentina.

La Badia Fiorentina is a convent belonging to the Benedictine monks de Monte Caſſinenſi. The appellation Badia, or Abbadia, belongs to it, as the moſt ancient abbey in Florence; for the founders of it were the counteſs Willa, and her huſband Hugo, grandfather to Hugo king of Italy, who lived in the year 990. The latter has a ſtatue in the convent, erected in 1617. The epitaph which is to be ſeen in the church, ſtiles him

*Ugo Othonis III. Imperatoris affinis ac Comes, Marchio Andeburgenſis Hetruriæque Præfectus.*

'Count Hugo, a near relation of the emperor Otho III. 'marquis of Anderburg and governor of Tuſcany.'

He founded alſo ſix other convents, and died in the year 1000. Several writers, not rightly underſtanding this epitaph, have made him margrave of Brandenburg; but others, to ſhew the manifeſt erroneouſneſs of ſuch a conjecture, affirm, that this inſcription was not in being till the year 1481, when it was compoſed by the monks, in order to add a greater dignity to the deceaſed, by ſtiling him a grandſon of the emperor Otho III. *&c.* Here are alſo ſeveral other monuments worth ſeeing, as that of Bernardo Giugni, Gianozzo d' Agnolo, Pandolfini, and particularly of count Fantoni, privy-counſellor to the great duke, and his embaſſador at ſeveral courts, who died in 1725. The aſcenſion of the Virgin Mary in this church was painted by Vaſari.

*Il*

*Il Carmine*, or the Carmelite church, is not cieled, the rafters, *&c.* of the roof, as in ſeveral other churches, being quite uncovered; but this diſfigurement is abundantly compenſated by the beauty and ſplendor of it in other parts; particularly of the Corſini chapel, where lies St. Andrew Corſini, who after being a regular of this convent, was promoted to the ſee of Fieſole. It is entirely lined with the fineſt Carrara, Brocatello, and Seravezza marble. The altar-table is a large marble *baſſa-relievo*, repreſenting St. Corſini carried to heaven, by Giovanni Battiſta Foggini. Over it is repreſented God the Father in his celeſtial glory, by Carlo Marcellini. The marble coffin in which the bones of the ſaint are depoſited is enriched with ſilver *baſs-reliefs*; but the two marble ſculptures in *baſſo-relievo* on each ſide, by Foggini, are what moſt attract the admiration of the ſpectators. One of them repreſents St. Corſini reading his firſt maſs, and the Virgin Mary, attended by an hoſt of angels, appearing to him, and repeating theſe words, *Servus meus es tu, quia elegi te, & in te gloriabor.* 'Thou art my ſervant, becauſe I 'have choſen thee, and in thee will I be glorified.' In the other piece the ſaint is ſeen deſcending from heaven to aſſiſt the Florentines in the battle of Anghiari againſt the army of Philippo Maria Viſconti, duke of Milan, headed by Niccolo Piccinino.

Il Carmine. Two fine pieces in baſſo-relievo.

The convent of the Ciſtercian monks formerly belonged to a ſociety of nuns; and here is ſtill ſhewn the cell where S. Maria Maddalena de' Pazzi took the habit, and afterwards ſpent her whole life. In the year 1726, her ſtatue of white marble was erected in the court of the cloiſter, with an inſcription under it, ſtiling her St. Maria Magdalena Pactia. In another court is a marble ſtatue of St. Bernard, and in the church are ſome good paintings.

The church di S. Croce belongs to the Franciſcans, and is two hundred and forty *braccia* in length, and in breadth about ſeventy. Here are ſeveral good pieces of ſculpture; and among other fine paintings are Jeſus led to his crucifixion, by Giorgio Vaſari, in the Buonaroti chapel; a dead Chriſt, by Battiſta Naldini; our Saviour taken down from the croſs in the Capella de' Dini, by Franceſco Salviati; and in the Zanchini chapel, the deſcent of Chriſt into the Limbus Patrum, by Angelo Allori, otherwiſe called il Vecchio Bronzino. In this piece, on the ſpectator's left hand, the painter has introduced himſelf ogling a woman oppoſite to him, who is ſuppoſed to have been his miſtreſs, who perſonates

Church di S. Croce. Fine paintings. The painter's miſtreſs in a religious picture.

Eve, and is drawn at full length; whereas the other figures are but imperfectly ſeen, and of great numbers, only the faces are exhibited to view.

Fault in another picture.

In another chapel belonging to this church, is a picture of our Saviour at table with his two diſciples at Emaus, by Santi di Tito, who, in my opinion, might have left out the cat under the table, and the naked boys, one of which is playing with a dog.

Pictures by Cimabue, &c.

In this church are alſo ſeveral pieces by Cimabue and Giotto, the ever memorable reſtorers of the art of painting in the thirteenth century.

The pulpit is adorned with beautiful *bas-reliefs* in white marble; and amidſt all the magnificence of the Niccolini chapel, one cannot but admire five marble ſtatues of Aaron, Moſes, Chaſtity, Prudence, and Humility, by Francavilla, a Fleming.

Monument of Michael Angelo.

The marble monument of Michael Angelo Buonaroti exhibits his buſto above, and underneth it are painting, ſculpture, and architecture, in attitudes of grief. Sculpture ſtands in the middle, but does no great honour to Valeria Cioli, the ſculptor. Giovanni dell Opera has been much happier in his execution of the ſtatue repreſenting Architecture; and this again is ſurpaſſed by that of Painting, which, together with the buſto made by Battiſta Lorenzo, alſo called Battiſta del Cavaliere, from having been a diſciple of the Cavaliere Baccio Bandinelli *. I ſee no reaſon why Miſſon and ſome writers ſhould ſpeak ſo ſlightly of this monument.

Account of Michael Angelo Buonaroti.

Michael Angelo was born in the year 1474, at Chiuſi, a village not far from Arezzo in the dutchy of Florence, and died in 1563, in the 90th year of his age, univerſally eſteemed, and in the higheſt reputation. His corpſe was brought from Rome to Florence, at the expence of the great duke, and interred in this church. Such is the veneration which his countrymen ſtill entertain for him, that both in writing and common converſation, he is ſtiled *il divino*, or the divine Michael Angelo. His houſe at Florence is ſtill inhabited by the ſenator Buonaroti, one of his deſcendants, who is at this time one of the moſt learned perſons in all Italy. The Buonaroti family is of genuine nobility; and the father of our great artiſt uſed to ſtile himſelf Ludov. Buonaroti Simoni, of the ancient family of the counts of Canoſſa. Michael Angelo's parents accordingly deſigned their ſon for a profeſ-

* See Richardſon.

ſion

ſion which they judged more ſuitable to their noble rank than painting and ſculpture; but by his continual intreaties he prevailed upon them to gratify his natural inclination and the bent of his genius, and was committed to the inſtruction of Domenico Ghirlandajo, a painter of Florence. It is remarkable, that his parents removing to Florence ſoon after his birth, they ſent their ſon to be nurſed in the village of Settignano, three Italian miles from Florence, where the greateſt part of the inhabitants were ſtone-cutters or ſtatuaries, which laſt was alſo the trade of the nurſe's huſband. Thus Michael Angelo in his very infancy and childhood ſcarce ſaw or heard any thing but what related to ſculpture. The love of that art which he had, as it were, ſucked in with his milk, remained unalterable, and was ſeconded by ſo admirable a genius, that very few can be compared to him.

In the church di St. Croce, is the tomb of the celebrated hiſtorian Leonardo Aretino, with this inſcription: Leonardo Aretino's epitaph.

*Poſtquam Leonardus e vitâ migravit, Hiſtoria luget, Eloquentia muta eſt, ſerturque Muſas tum Græcas tum Latinas lacrymas tenere non potuiſſe.*

'Since Leonardo removed out of this life, hiſtory mourns, 'eloquence is mute; and it is ſaid, that neither the Grecian 'nor the Roman muſes could refrain from tears.'

His proper name was Leonardo Bruni, that of Aretino being given him from Aretio, the place of his nativity. He was ſecretary to pope Innocent VII. and his four ſucceſſors, and afterwards ſerved the city of Florence in the ſame capacity. He died in the year 1444, and in the 74th year of his age.

Oppoſite to it is another monument, the ſculpture of which is by Deſiderio Settignano. Some look upon this to be deſigned for Carolo Marſupino, a ſecretary to the republic, whilſt others think it was erected to the honour of Carolo Aretino. The epitaph is as follows, and mentions only the chriſtian name of the deceaſed.

*Siſte, vides magnum, quem ſervant marmora vatem,*
*Ingenio cujus non ſatis orbis erat.*
*Quæ natura, polus, quæ mos ferat, omnia novit*
*Karolus, ætatis gloria magna ſuæ.*
*Auſoniæ & Grajæ crines nunc ſolvite Muſæ,*
*Occidit heu! veſtri fama decuſque chori.*

'Travellers! you here behold a great poet confined within this marble ſhrine, to whoſe genius the univerſe itſelf was not equal. Charles perfectly knew and comprehended whatever the earth produces, the heavens exhibit, or hiſtory relates; ſo that he might be juſtly ſtiled the glory of his age. Ye muſes of Italy and Greece! now melt in tears, and ſhew every ſign of grief; the glory and ornament of your celeſtial choir is now, alas, no more!'

Laſtly, I cannot omit inſerting the following epitaph of the marquis Franceſco Nicolino:

*Franciſcus Nicolinus Jo. F. Sen.*
*Campellæ Marchio,*
*Ferd. II. M. D. Etrur. ad Urbanum VIII.*
XXIII. *annos Orator,*
*Viſu & auditu juxta venerabilis,*
*Iraſci, & ſimulate neſcius;*
*Romæ, ubi vix magna eminent,*
*Emicuit,*
*Facilem, Prudentem & Integrum,*
*Magnum libenter credidiſſes.*
*Melior eſt ſapiens viro forti,*
*Et ſui dominator urbium expugnatore.*
*Philippus Nicolinus Marchio*
*Patri opt. poſuit*
*A. MDCLXIV.*

'In memory of Franceſco Nicolino, eldeſt ſon of John marquis of Campella, envoy from Ferdinand II. great duke of Tuſcany to pope Urban VIII. for the ſpace of twenty-three years; a perſon who could not be ſeen or heard without reverence, ſuperior both to anger and diſſimulation. He was diſtinguiſhed and admired even at Rome, where the number of great men almoſt extinguiſhes admiration: prudence, magnanimity, mildneſs, and integrity ſhone conſpicuous in him. A wiſe man is preferable to a brave man; and he who overcomes himſelf, to him who conquers cities. To the beſt of fathers, Philip Nicolino, erected this monument in the year 1664.'

Galileo. The tomb of the celebrated aſtronomer Galileo, a Florentine, is in the *novitiate* chapel of the convent belonging to this church. This convent has a good library, particularly of

of manuſcripts, and is conſtantly inhabited by above a hundred monks. One of theſe fathers is always at the head of the inquiſition; and every-where throughout the great duke's dominions the Franciſcans have that weight in the inquiſition as cannot but be looked upon with an evil eye by the Dominicans, who in other countries have the ſole management of that office.

The large ſquare before the church di S. Croce, in carnival-time, is full of all ſorts of diverſions, particularly a kind of play at ball or tennis, at which the young nobility are fond of ſhewing their dexterity.

That part of the city about S. Croce is alſo called Villa Gibellina; for the Gibelline party moſtly retreated to this quarter in troubleſome times. Villa Gibellina.

In the piazza before the church of S. Felice is a pillar of Seravezza marble, finely variegated, erected by the great duke Coſmo I. in memory of a victory gained near Marciano. Some good paintings are to be ſeen in this church, eſpecially a piece by Salvatore Roſa, of Chriſt holding out his hand to St. Peter ſinking in the ſea. Church of St. Felice.

Before the church of St. Felicita ſtands a granate pillar, with a ſtatue of St. Peter the martyr on the top of it. The church, beſides ſeveral good pictures, is remarkable for a moſaic-work by Aleſſandro Barbadori. St. Felicita.

On the piazza, or ſquare, before the church of St. Laurence, ſtands the Baſa di S. Lorenzo, which is a very large pedeſtal of white marble, on one ſide of which is the arms of the Medicis, and on the other a maſterly piece in *baſſo-relievo*, repreſenting captives and ſpoils taken by John of Medicis, father of the great duke Coſmo I. The other two ſides have no ſculptures nor inſcriptions. This is the work of Bandinelli, as is alſo the ſtatue of John de Medicis, which is to ſtand upon it; but as it is not finiſhed, it is ſtill kept in the Palazzo Vecchio. Baſa di S. Lorenzo.

In the gallery of the convent of St. Laurence is the monument of Paulus Jovius, with this inſcription:

*Paulo Jovio Novocomen. Epiſc. Nucerino*
*Hiſtoriarum ſui temporis Scriptori*
*Sepulchrum, quod ſibi teſtamento decreverat,*
*Poſteri ejus integrâ fide poſuerunt*
*Indulgentia maximorum optimorumque*
*Coſmi & Franciſci Hetruriæ Ducum.*
*Anno M.D.LXXIV.*

The epitaph of Paulus Jovius.

'To Paulus Jovius, a native of Lombardy, and biſhop 'of Nocera, who faithfully wrote the hiſtory of his own 'time, his deſcendants, purſuant to his will, and with the 'gracious permiſſion of the beſt of princes, Coſmo and 'Francis, great dukes of Tuſcany, have erected this monu-'ment in the year 1574.'

The marble ſtatue of Jovius, on this monument, is the work of Antonio di S. Gallo.

Library of the convent of St. Laurence.

This convent owes the greateſt part of its reputation to the excellent manuſcripts in its library, partly collected by Lorenzo de Medicis, who twice ſent John Laſcaris to Greece for that purpoſe; and partly by pope Clement VII. and the great duke Coſmo I. The elevation of the library, which is eighty *braccia* long, and twenty broad, was taken from a deſign of Michael Angelo, and over the entrance is this inſcription:

*Deo præſidibuſque familiæ Divis Clemens VII. Med. Pont. Max. libris optimo ſtudio majorum & ſuo undique conquiſitis Bibliothecam ad ornamentum Patriæ & Civium ſuorum utilitatem D D.*

*Bibliothecam hanc Coſ. Med. Tuſcorum Magnus Dux I. perficiendam curavit, An. D. MDLXX. III. Id. Jun.*

'To God and the patron ſaints of the houſe of Medicis, 'and to be the ornament of his country, and for the benefit 'of his fellow-citizens, pope Clement VII. of the houſe of 'Medicis, dedicated this library, conſiſting of books col-'lected from all parts of the world by the care of his anceſtors 'and himſelf.

'Coſmo de Medicis, firſt great duke of Tuſcany, com-'pleted this edifice on the 11th day of June, in the year '1570.'

Manuſcripts.

The manuſcripts in this library are ſaid to amount to fourteen thouſand eight hundred: among theſe, however, are forty or fifty books printed before the ſixteenth century, which on that account are looked upon as manuſcripts. In this number is the bible publiſhed in 1462, in two volumes, by John Fauſt; and this edition has been ſold to the curious for ſome hundreds of ducats. Among the remarkable printed books is *Liber Organicus Aſtronomiæ Europææ apud Sinas reſtitutæ ſub Imperatore Sino-Tartarico, Cham Hi appellato,* Aut.

*Aut. P. Ferdinando Verbieſt, Societ. Jeſu, Academiæ Aſtronomicæ in Regia Pekinenſi Præfecto. Anno ſalutis MDCLXVIII.* It is printed on a very thin Chineſe or ſilk paper, and neatly bound.

The moſt curious manuſcript in this library is a Virgil, ſuppoſed to have been written in the fifth century. The four verſes uſually placed at the beginning of the printed copies, *Ille ego qui quondam, &c.* and likewiſe twenty-two ſuſpicious verſes in the ſecond Æneid, beginning at *Tamque adeo ſuper unus eram*, are not to be met with here. This has alſo been obſerved by Mr. Addiſon, who has likewiſe made ſome ingenious remarks upon it.

Here is a manuſcript Homer, with a *gloſs* interlined, ſaid to be five hundred years old; but I doubt whether two hundred may not fairly be deducted; the *gloſſa* being written by Theodore Gaza, as appears from the laſt two Greek verſes, of which the following is an exact tranſlation:

*Eloquio pollens Gazes & amore Philelpho*
*Hunc mihi Franciſco Theodorus ſcripſit Homerum.*

'The eloquent Theodore Gaza, my dear friend, wrote 'this Homer for me Francis Philelphus,'

Here are alſo a Rabbinical comment on the Old Teſtament, and very elegantly written in the year 1390; a Syriac tranſlation of the Goſpels of the ſeventh century, but Mabillon ſays, that the character is that of the ninth century; a manuſcript of Tacitus of the eleventh, and Livy's hiſtory, conſiſting of twenty-three volumes; but thoſe pieces which are wanting in our printed copies are not to be found in this manuſcript. As for *Bernardi Oricellarii de Bello Italico Commentarius*, it was printed in quarto, by John Brindley at London, in the year 1724; but not ſo correctly as I could wiſh. The ſubject of this work is the war of Charles VIII. king of France in Italy. In the manuſcript of Valturius de re Militari are ſeveral deſigns; but part of this work has been publiſhed as far as the letter to ſultan Mahomet. Petrarch's letters, written by his own hand, are alſo to be ſeen here; theſe have been printed: likewiſe Boccacio's novels, written in the year 1384, is kept in this library. Here is alſo a large Greek volume, perhaps unparalleled in its kind, which treats of the chirurgical operations of the ancients, ſuch as Hyppocrates, Galen, Aſclepiades, &c. illuſtrated with ſe-

veral figures. A catalogue of the Greek and oriental manuſcripts in this library was publiſhed in folio at Amſterdam in 1622, by William Lange, a Dane; but a fuller account of its moſt curious manuſcripts is to be met with in Luke Holſtein and cardinal Norris. The books here are not locked up in archieves, but chained on long deſks, where every one is allowed to ſit down and read and write at pleaſure.

St. Laurence's church.

In St. Laurence's church, on the wall to the left hand of the main entrance is a marble monument, with fine bronze feſtoons, by Andrea Verrochio, on which is this inſcription:

*Petro & Johanni de Medicis Coſmi PP. F. HMHN. S.*

'To Peter and John de Medicis, ſons of the great duke 'Coſmo, this monument is erected; but it it not to belong 'to their heirs.'

Tragical hiſtory of the Florentine princes.

Peter and John de Medicis were ſons to the great duke Coſmo I. the former died in the Spaniſh ſervice, but the latter was made a cardinal, though he was but nineteen years old at the time of his death, the circumſtances of which cauſed a very great affliction to the whole family. As he and his brother Garſias were out one day hunting, they happened to quarrel; or, according to others, the latter being of a furious malignant diſpoſition, watched an opportunity of ſurpriſing his elder brother, to whom he always bore a grudge, and ſtabbed him with a dagger. After this murder, Garſius returned to his companions, neither his countenance nor behaviour betraying any thing extraordinary to have happened. Prince John's horſe, ſoon after, returned without his rider, and the company, by tracing the print of the horſe's feet, found the prince lying dead on the ground. When the news of this unhappy event reached the great duke's ears, he gave orders that the ſuſpicious part of the affair ſhould be kept ſecret, and cauſed it to be given out that his ſon died ſuddenly in an apoplectic fit as he was hunting; but he ordered the body to be brought into an apartment in the palace, and his other ſon Garſias (from whoſe malignity and depravity of mind he ſuſpected the true ſtate of the affair) to be immediately ſent for. Being charged with the murder, he at firſt audaciouſly, and with no ſmall reſentment, denied the charge; but being brought to the body of the deceaſed, which, at the preſence of the murderer began to bleed afreſh, he threw himſelf at his father's feet, and confeſſed

ſeſſed the fact. Upon this, Coſmo admoniſhed his ſon to call upon God for mercy; adding, 'That he ought to account it a happineſs that he was going to loſe that life, of 'which he was now become unworthy, by the hand of him, 'alone from whom he had at firſt received it.' At theſe words he took the dagger from Garſias's ſide, which he had made uſe of as the inſtrument of his unnatural revenge, and plunged it in his ſon's heart, who fell down cloſe to the dead body of his brother, and expired. This happened in 1562, Garſias being then but fifteen years of age. Very few were privy to this melancholy tranſaction, and it was given out, that the two brothers were ſuddenly taken off by a contagious diſtemper which at that time raged in Florence. To put a better gloſs on this tragical event, they were both buried in great pomp; and Garſias was honoured with a public funeral-oration, but whether he lies in the ſame tomb with his brother I have not been informed. The dutcheſs Eleonora, mother of theſe two princes, a very excellent lady, was ſo affected with the tragical death of her two ſons, that ſhe ſurvived them but a few days. Coſmo at that time had three other ſons living.

In St. Laurence's church are two pulpits ſupported by marble pillars, and adorned with five pieces in *baſſo-relievo*, by Donatello: Theſe pulpits are placed oppoſite to each other. Two fine pulpits of bronze.

In the new veſtry of this church are ſhewn the tombs of ſome princes of the houſe of Medicis; of which, it is ſufficient to ſay, that they were done by Michael Angelo. The firſt of theſe monuments is juſt at the entrance and perpetuates the memory of Julian de Medicis, duke of Nemours, and brother to pope Leo the tenth, where the ſtatue of Night rivals the fineſt pieces of antiquity. The ſecond monument is of Lorenzo de Medicis one of the dukes of Urbino. The ſtatues of theſe two princes are finiſhed pieces, which cannot be ſaid of three other ſtatues here, ſuppoſed to repreſent morning, noon, and evening; as, without being previouſly acquainted with the ſculptor's deſign, one would ſcarce know what to make of them. Veſtry. Fine ſculpture.

Behind the high altar of St. Laurence's church is the entrance into a chapel or burial-place deſigned for the great dukes of Florence, which has been begun ever ſince the year 1604. At firſt three hundred perſons were daily employed in this work, but this number has ſince been reduced to ſixty; though the ſtated yearly ſum expended in this building is eighteen New burial-place of unparalleled magnificence.

eighteen thouſand *ſcudi* *. It is ſcarce half finiſhed yet; and thus we have ſeen the ducal family extinct, whilſt all this pompous preparation for the reception of theſe princes after their deceaſe is ſtill unfiniſhed.

Thus much is certain, that there is not a chapel in the whole world which can be brought in competion with it whenever it is completed. The form of it is octangular, and its circumference a hundred and forty *braccia*, the height above ninety, and the diameter forty-eight †. The altar which is adorned with *lapis lazuli*, jaſper, chalcedony, porphyry, and other precious ſtones, is near finiſhed. The Fabrica degli Uffici will take up one ſide; another ſerves for the entrance, and will be laid open, that the proſpect of the church may not be intercepted. The other ſix are to be filled with the *mauſoleums* of ſix of the great dukes. The whole chapel is in a manner lined with agate, chryſolite, onyx, *lapis lazuli*, chalcedony, amethyſt, porphyry, jaſper, touch-ſtone, and other precious ſtones. The lower part of the walls are every-where incruſted with very fine Sicilian jaſper, with green and yellow veins, and above this, is a red Florentine marble variegated with white ſpots, and extremely difficult to be poliſhed. Betwixt the tombs, the inſcription belonging to each of them is of chalcedony inlaid in red porphyry, and the fineſt ivory is not whiter than theſe letters, every one of which coſt three Spaniſh piſtoles ‡. The Sarcophagi on ſome of the monuments are of Egyptian granite, which is of a deep red colour, and very hard, and others of oriental *granite*. Upon the Sarcophagi are cuſhions of red jaſper profuſely enriched with jewels: the expence of each cuſhion is ſaid to be ſixty thouſand *Scudi* §. At each end of theſe cuſhions lies a regal crown glittering with pearls, diamonds, and other jewels of immenſe value. Laſtly, the *bronze* ſtatues of the great dukes, for whom the monuments are erected, ſtand in niches of touch-ſtone; and every ſtatue is five *braccia*, or ten Roman feet high. The *mauſolea* are ſeparated from each other by double rows of jaſper columns, with capitals and cornices of braſs gilt; and between theſe pillars are placed large urns of Corſica jaſper, with green and white veins inlaid with Florentine work. The walls are ornamented with the arms of the principal cities in the duke's dominions of the ſame work.

* About 4550 l. ſterling. † A Florence Bracci is nearly equal to two Engliſh feet. ‡ About 2 l. 13 s. 9 d. ſterling. § About 12,500 pounds ſterling.

The

The lion in the arms of Pienza is made of oriental jaſper, the horſe in thoſe of Arezzo is of grey tranſparent Flanders touch-ſtone, and the lilly in the arms of Florence is repreſented in red coral; and over the arms are the names of the reſpective places to which they belong. The cieling is to be entirely covered with *lapis lazuli*, which with its azure colour and golden veins will exhibit a beautiful reſemblance of the ſky beſpangled with ſtars. The monument which is neareſt being finiſhed, is that of the great duke Francis II. and from this an idea may be formed of what remains to be done. The above-mentioned Sarcophagi, each of which is made of a ſingle piece of granate, are only deſigned for pomp; the body of every one of the dukes being laid perpendicularly under his reſpective monument, in a vault, the ſides of which are divided into ſmall chapels. Here is a white marble crucifixion of Chriſt of excellent workmanſhip; the crucifix was done by Giovanni Bologna, the Virgin Mary ſtanding under it, by Michael Angelo; and St. John by one of the latter's diſciples.

The church of St. Mark, which belongs to the Dominicans, has ſeveral fine paintings by Pietro Cavallini Romano, Santi di Tito, Fra. Bartolomeo della Porta, Paſſignano, Cigoli, and other celebrated maſters. The chapel of St. Antoninus, who from a Dominican monk came to be archbiſhop of Florence, is well worth obſerving, for its painting and ſculpture; the latter of which are by Francavilla, a diſciple of Giovanni Bologna, who deſigned the whole work. The *bronze baſs-reliefs* are by Fra Domenico Portigiani, and Bronzino painted the Cupoletta. In this church are interred two celebrated perſons, *viz.* Angelus Politianus, and John Pico prince of Mirandola and Concordia. On the monument of the latter is this inſcription: Church of St. Mark.

*D. M. S.*
*IOANNES jacet hic MIRANDULA: cetera nôrunt*
*Et Tagus, & Ganges, forſan & Antipodes.*
*Obiit anno Sal. M.CCCC.LXXXXIIII.*
*Vix. an. XXXIII.*

*Hieronymus Benivenius, ne disjunctus poſt mortem locus oſſa teneret, quorum in vita animos conjunxit amor, hac humo ſuppoſita ponend. cur. Obiit anno MDXXXXII. Vixit LXXXIX. Menſ. VI.*

'Sacred to the memory of John Mirandula, who lies 'here: His fame is well known through our hemiſphere, 'and perhaps among the antipodes in the other. He died 'in

'in the year of our redemption 1494, and in the 33d year 'of his age.'

'Hieronymo Beniveni, that he might not after death be 'ſeparated from him, to whom, when living, he was united 'by the cloſeſt friendſhip, ordered his bones to be depo- 'ſited in this place. He died in 1542, aged 89 years and 'ſix months.'

Account of John Pico prince of Mirandola.

John Pico was ſuch a prodigy of learning, that in the twenty-fourth year of his age he publicly maintained at Rome ſeveral *theſes* in logic, divinity, mathematics, Rabbinical learning, and phyſic. By theſe exerciſes indeed, he diſplayed his profound knowledge and ſkill in the Latin, Greek, and Hebrew languages; but at the ſame time drew upon himſelf the envy and ill-will of his cotemporaries. He was commonly called the Phœnix of the ſciences; and Scaliger, who was not very liberal of his encomiums, ſtiles him *Monſtrum ſine vitio. i. e.* 'A faultleſs prodigy.' He died in the year 1494, on the 17th of November, the day on which Charles VIII. King of France, made his public entry into Florence. John Francis Pico wrote the life of this his excellent uncle, which is accordingly prefixed to his works printed here in 1573, and at Baſil in 1610.

Angelus Politianus.

Angelus Politianus lies without any epitaph; but one of his friends compoſed a punning diſtich on his ſkill in the languages, which is not worth tranſcribing.

Some account of him.

He was born at Monte Pulciano on the 14th of July, 1454, and died the 24th of September, 1494. However writers may differ concerning the year of his death, Petrus Crinitus (*de honeſt. diſcipl.* l. xv. c. 9.) expreſly ſays, that the three learned men, namely, John Pico Mirandola, Hermolaus Barbarus, and Angelus Politianus, died in the ſame year that Charles VIII. made his expedition into Italy, which was in 1494; and this computation agrees with Pico's epitaph.

That Politianus was a man of learning muſt be confeſſed *, but his courſe of life was little agreeable to that character. His

* For thoſe times his learning was certainly very great, but his ſkill in the Greek language was ſuch, that Demetrius Chalcondylas, a native of Greece, who had been in high eſteem for his knowledge in Grecian literature, was ſo rivaled by Politianus, that all his ſcholars going over to the latter, he left Florence in deſpair. Politianus came into ſuch vogue, that as he was explaining Catullus, the audience unanimouſly cried

His proper ſur-name, according to ſome authors, was Baſſo, and according to others Cino.

In the veſtry of St. Mark's church are ſhewn St. Antoninus's habit, together with the pſalms and ſome other manuſcripts of his writing.

In the middle court of the Dominican convent near this church, ſtands a white marble ſtatue of St. Dominico, whoſe life is painted in *freſco* on the cloyſter-walls. Some of the monks cells are hung with good pictures; and in that which formerly St. Antoninus inhabited, are ſeveral pieces by Giovanni Angelo, who at his deſire painted the annunciation of the Virgin Mary in *freſco*, under which are theſe words: Convent.

*Virginis intactæ cum veneris ante figuram,*
*Pretereundo cave ne ſileatur ave.*

'As you paſs by the image of the immaculate Virgin, beware of omitting an *Ave Maria*.'

In a ruinous chapel near this convent were ſeveral old paintings in *freſco*, which together with the wall were brought hither to ſecure them from the weather, to which they were before expoſed. Here alſo is ſhewn the portrait of Hieronimo Savonarola, a monk of this convent, who towards the cloſe of the fifteenth century lived firſt at Florence in high veneration for ſanctity of life, and uſed frequently to inveigh againſt the corruptions of the pope and the Romiſh clergy. But, at length, he fell under the power of his enemies, and in the year 1498, after being firſt put to the torture, he was hanged, and then burned to aſhes. The Franciſcans, in this affair, ſufficiently ſignalized their rancour againſt the Dominicans, among whom Savonarola was highly reverenced. Several proteſtants alſo looked upon him as a harbinger of the reformation; and the French eſteem him as a reſpectable perſon, endued with a prophetic ſpirit, by whoſe means God gave their king Charles VIII. ſeveral admoni- Hieronimo Savonarola a Dominican.

cried out, 'This angel muſt certainly have come from heaven.' His genius for poetry eminently appeared in that maſter-piece of his compoſitions on a tournament of Julian de Medicis. The beauty of his Latin ſtile, even Eraſmus himſelf, who otherwiſe had his ſhare of ſelf-conceit, acknowledges. Politianus's perſon was not very graceful, and his inclinations were vitious. His principles, as to religion, were looſe and unſettled, but his death was ſtill more infamous, having conceived an unnatural paſſion for one of his ſcholars, which brought on him a fever of which he died in a raging delirium. See Bayle's dictionary.

tions

tions concerning his kingdom and the war in Italy. To others his predictions appear very ambiguous; and even his greateſt admirers cannot but own that he interfered in politics more than become an eccleſiaſtic *. This would not have been looked upon as a crime in him by the ſee of Rome, and he might have quietly enjoyed his popularity, had he not both in his preaching and writings attacked the abuſes which were ſo notorious among the clergy, from the higheſt to the loweſt. As his zeal would not permit him to be ſilent, much leſs to flatter their vices; it is not ſtrange, that according to their cuſtom they ſhould proceed againſt him as an irreclaimable ſinner, who was neither to be forgiven in this world or the next. Alexander Natalis, a learned Frenchman, in the eighth part of his church hiſtory having endeavoured to clear Savonarola and demonſtrate his innocence, beſtowed great praiſes on him; but his hiſtory on this account was regiſtered in the *index expurgatorius*, or catalogue of prohibited books, at Rome.

Story of a crucifix. In the chamber which formerly belonged to Savonarola is a fine head of Chriſt expiring, by Michael Angelo; which the fathers ſaid was painted from a dying man, whom the artiſt himſelf had barbarouſly crucified, that he might be better able to expreſs the agonies of a perſon expiring in that torture: but the whole ſtory has very much the air of a fable, though it is current at Rome and Naples, and related of ſome other pictures of the ſame kind. In my opinion the Florentine piece is ſo far better executed, and more agreeable to nature, as the head inclines on one ſide; whereas in the pictures at Rome and Naples, it is ſtiff and upright.

They ſtill ſhew here the three cells in which Coſmo, ſurnamed the father of his country, uſed frequently to retire for the more abſtracted enjoyment of the converſation of the pious monks, and his private devotion.

Diſpenſary. The diſpenſary of this convent is famous for the goodneſs of the medicines, eſſences, and chymical preparations, ſo that travellers and others may be ſure of being here ſupplied with the beſt of drugs, and at a reaſonable rate.

* A full account of this remarkable perſon is to be found in Bayle's dictionary. John Francis Pico, the celebrated count of Mirandola, has honoured him with an apology, which Wolfius has inſerted in his *lect. memor. cent.* 16. It is probable that his dying by the halter was occaſioned by his inſiſting, that a monk, with the *oſtenſorium* in his hand, ſhould walk before him through the fire; but this was not to be allowed, leſt the hoſt ſhould have ſuffered by the flames, which would have given a terrible blow to the capital doctrine of the Romiſh church.

The

The library is a fine large room divided with two rows of pillars into three iſles. It has a very pleaſant proſpect towards the mountain, where ſtood the ancient city of Fieſole, the ruins of which are ſtill to be ſeen. The number of printed books (among which is a Latin tranſlation of Plutarch, publiſhed at Venice in 1478) amount to eight thouſand. Here are likewiſe four hundred Latin manuſcripts, and forty Greek, of both which Montfaucon has given a catalogue. The Greek manuſcripts are ſaid to have belonged to the collection of Nicolas Nicoli, who was very inſtrumental in reſtoring the Greek language in Italy. From this library it is that the marquis Scipio Maffei, a few years ago publiſhed the well-known Greek epiſtle from St. Chryſoſtom to Cæſarius, which Burnet and Miſſon were not able to obtain a ſight of, and annexed it to his Hiſtoria Diplomatica to ſhew the falſity of the report, that the great duke, after it had been a long time forbidden to be ſhewn or peruſed, had ordered it to be torn to pieces. As in the article of the Lord's Supper it differs from the doctrine of the church of Rome, Maffei endeavours from ſeveral circumſtances to prove it to be ſpurious. Magliabecchi ſeems not to have known that this manuſcript was in St. Mark's library, for he told Miſſon, who was looking for it in the library of St. Laurence, that the great duke had abſolutely forbid the ſhewing it to any one; but as Magliabecchi had not the care of St. Mark's library, the duke's order might concern another manuſcript of this epiſtle. Library.

In the church of St. Maria Maddalena de' Pazzi, beſides the fine Capella de' Neri, in which are ſeveral pictures by Pocoetti, the Capella Maggiore is very well worth ſeeing, in which is depoſited the body of St. Maria Magdalena, of the noble family of the Pazzi at Florence. In this chapel ſeveral votive pieces hang up, and, among other ornaments, twelve pillars of Sicilian jaſper, with pedeſtals and connices of *bronze* gilt; as alſo ſome *baſs-reliefs* in the ſame metal, repreſenting the principal actions of the ſaint; and four ſtatues of thoſe virtues for which ſhe was moſt diſtinguiſhed. The painting of the great altar is by Ciro Ferri, who was both the architect and deſigner of the whole chapel. The two ſide-pieces are the work of Luca Giordano; and Dandini painted the cupola. St. Maria Maddalena de' Pazzi.

St. Maria Maggiore, which belongs to the Carmelites, has a great many good pictures and ſtatues, among which we may be ſure the prophet Elias, the pretended founder of their St. Maria Maggiore.

their order, is not omitted. The piece repreſenting Mary Magdalene, as a penitent deſirous of receiving the ſacrament, is by Pugliani. With regard to the name of this devout woman, I here conform myſelf to the common cuſtom, as I ſhall in other places where ſhe occurs; though the real name of that woman, who, according to St. Luke [chap. viii.] was reclaimed from her profligate life, be very uncertain. Mary Magdalen, Mary the ſiſter of Martha, and the anonimous proſtitute, are generally confounded together, though, all circumſtances conſidered, it is highly probable, that they were three different perſons. However, one of the fineſt pieces, repreſenting the penitent proſtitute, whoever ſhe was, is that of the famous Le Brun at Paris, in the church of the Carmelite nuns in the fauxbourg S. Jaques. There is another, but of a ſmaller ſize, by Poully, in the fine collection of Mr. de Licht at Antwerp, who looks upon it to be almoſt invaluable; but the ſplendor and gaity of every part of her dreſs appears to me not a little out of character, as ſhe is a penitent.

St. Maria Nuova.

St Maria Nuova, beſides ſome good paintings, has a moſt ſuperb altar of Carrara marble. The large hoſpital contiguous to it, which is divided into two parts for the different ſexes, well deſerves a travellers notice. The female patients are viſited by the Benedictine nuns, whoſe convent is in the next ſtreet, through a ſubterraneous paſſage. The church ſtands betwixt the two wings of the hoſpital. Every patient has a bed, though they now amount to ſeven hundred, excluſive of the ſeveral officers and attendants. The number of patients afford the ſurgeons a fine opportunity of improving themſelves in their profeſſion; to which end here is alſo a ſpacious theatre for diſſections, adorned with a fine cupola. The diſpenſary takes up three chambers, where the medicines are kept in China pots. Here is alſo a well-choſen library of books relating to phyſic and ſurgery, and a botanical garden; however, this hoſpital, as to the building, doth not come up to that of Turin. Behind the cloiſter belonging to it, is the burial-place where the dead are depoſited in arched vaults, which, as ſoon as they are full, are walled up.

St. Maria Novella.

The church of S. Maria Novella is to be diſtinguiſhed from the foregoing. It abounds in fine paintings, by Santo di Tito, Girolamo Macciotti, Battiſta Naldini, Aleſſandro, and Angelo Bronzino, Vaſari, *&c.* The choir is by Ghirlandajo, whoſe ſurname ſome derive from a kind of garland,

or

or wreath of flowers invented by him when he was a goldſmith, others from his inimitable manner of painting garlands and flowers; and theſe *cognomina* among the painters of that age were not uncommon. Thus the Florentine painter, Paolo Uccello, who was the firſt noted for exactneſs in perſpective, &c. got that name from his talent of painting birds.

In the Gondi chapel, within the church of St. Maria Novella, is a wooden crucifix by Filippo di Ser Brunelleſco, which is much admired. On the wall of the portico, before the church, is this inſcription:

*Servatori redivivo.*
*Heu nos miſeros! nihil ſub ſole ætatem fert.*
*Familia de Biondis*
*In dormitorio mortuorum*
*Ante fores Eccleſiæ*
*Antiquum ſibi fodit ſepulchrum,*
*Vetuſtas edax abolevit,*
*Simon & Rolandus de Biondis Petri F. F.*
*Cives Flor. huc tranſtulere*
*Anno a Virginis puerperio MDCLXIII.*
*Viator cave;*
*Volat irrevocabile tempus,*
*Falleris dum illud fallere curas;*
*Immortalitati beatæ labora,*
*In meditullio cordis repone*
*Duriſſimum & dulciſſimum verbum*
ÆTERNITAS.

'Sacred to our bleſſed Saviour, who aroſe from the dead. 'Alas, poor mortals, how ſhort the duration of all ſublu-'nary things! The family of the Biondi had formerly 'founded themſelves a vault in the church-yard, oppoſite 'to the entrance of this church, but all-devouring time has 'deſtroyed it. Simon and Rolando, brothers to Peter de 'Biondi, removed the bodies hither in the year of the 'chriſtian æra, 1663. Paſſenger be ſerious, fleeting time 'irrevocably flies, and while you ſeek to beguile it, you de-'ceive yourſelf; ſtrive to obtain a bleſſed immortality, and 'lay up in the inmoſt receſſes of thy heart that dreadful 'pleaſing word ETERNITY.'

On the wall of the cloiſters belonging to this church, are ſeveral old pictures, which were painted before the invention of oil-colours. One of them repreſenting the fall of our firſt parents, exhibits the ſerpent that tempted Eve, with a human face.

On another ſide of the cloiſter of St. Maria Novella, the lives of St. Dominic, St. Antoninus, St. Catherine of Sienna, and other celebrated perſons of the Dominican order, are painted in *freſco*, by Santo di Tito, Poccetti, and other great maſters. Before the convent is a large fine ſquare, in which are two porphyry pyramids, with their pedeſtals reſting on four *bronze* tortoiſes.

Pyramids.

St. Michael Berteldi.

St. Michele Berteldi is a fine church belonging to the Theatines, with the following words on its *facciata*, or front:

*Deo et Angelorum principi.*

'Sacred to God and the Prince of angels.'

All the chapels of this church are lined with marble, and embelliſhed with very fine paintings. At the high altar ſtands a braſs ſtatue of our Saviour, by Franceſco Suſini. Fourteen other ſtatues of marble in ſeveral parts of the church, with *bas-reliefs* on their pedeſtals, repreſent the twelve apoſtles and two modern ſaints. The convent library is alſo large, and has a valuable collection of books.

Oratory of St. Philip Neri.

The fathers of the oratory of St. Philip Neri have alſo a pretty church; but it is particularly remarkable for its exquiſite marble ſculptures, by Antonio Montauti and Giovacchino Fortini. When this large church is finiſhed, it is to be uſed as an oratory by the fathers.

Orſammichele.

The church of Orſammichele, is corruptly ſo called from St. Michaël *in horto*, or *horrum* St. Michaëlis, one of the city granaries having formerly ſtood in this place. Its outſide is ornamented with fourteen ſtatues in *bronze* and marble by Lorenzo Ghiberti, Baccio da Montelupo, Donatello, Anco Nanni, Andrea Verrochio, and Giovanni Bologna. The marble ſtatue of St. George, which is not an equeſtrian one, by Donatello, and another of St. Luke in *bronze*, by Bologna, are admired by connoiſſeurs beyond the reſt. The inſide of this church alſo abounds with ornaments, but wants light; the windows being ſmall, and, according to the faſhion of former times, painted.

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The Franciſcan church, otherwiſe called that of Ogni Santi, deſerves notice. Among the reliques here, a cap of St. Francis is ſhewn with extreme veneration. At the entrance is the following epitaph on white marble, even with the pavement: Ogni Santi.

*Quiſquis ingrederis, parumper ſiſte,*
*ANTONIO MEDICEO Vitalis F. bene precare;*
*Is Philoſophus illuſtris LX. A. Medicinam exercuit;*
*Illius amaritiem ſuavitate verborum temperavit,*
*Nullis morbis vitiorum obnoxius*
*Longævus & frugalis opes comparavit ingentes,*
*Earumque uſum ſciens templis ornandis impendit*
*Dum viverit.*
*Ac Virginibus Deo ſe voventibus legavit moriens:*
*Mortalitatem explevit V. Idus Auguſti A. S. MDCLVI.*
*Octuagenario major.*
*Florent. Metropol. Canonici hæredes ex aſſe*
*Viro optime merito grati P.*
*Quod Medicus e ſepulchrali urna propinat*
*Animæ pharmacum moræ pretium habe.*
Cupiditatum hydrops indulgendo creſcit,
Abſtinendo pellitur.

'Whoever though art, ſtop a moment, and offer up a 'prayer for the ſoul of Anthony de Medicis, that illuſtrious 'philoſopher who practiſed phyſic during ſixty years, cor- 'recting the bitterneſs of his medicines by his affability and 'the ſweetneſs of his temper. He was proof againſt the 'contagion of vice, and by his frugality and temperance he 'lengthened his life, and acquired great riches, of which 'he knew the proper uſe; for whilſt he lived he employed 'part of his wealth in adorning churches, and at his death, 'left by will another part to a convent of thoſe happy vir- 'gins who dedicate themſelves to God. He finiſhed his 'mortal courſe on the 9th of Auguſt, 1656, in the 81 year 'of his age. The canons of the cathedral of Florence, his 'heirs and executors, in gratitude to his merit and libera- 'lity, have laid this marble to his memory. As a reward 'for thy delay, accept this medicine for his ſoul, which 'this friendly phyſician offers thee from his grave: *Irregular 'deſires and vicious appetite, like the dropſy, increaſe and gather 'ſtrength by indulgence, but are ſubdued by abſtinence and ſelf- 'denial.'*

St. Pietro Maggiore.

In the church of St. Pietro Maggiore are ſome fine pieces of ſculpture and painting; particularly the adoration of the Magi, by Cigoli, otherwiſe called Civoli. There is alſo over the veſtry-door a piece on the ſame ſubject, by Paſſignano, and it is yet undecided among the connoiſſeurs which deſerves the preference.

Remarks on the error of painters in the adoration of the wiſe men.

I cannot forbear taking notice here of the groſs offences committed by painters againſt hiſtorical probability, in their pieces of the Magi or wiſe men coming to Bethlehem. Not to mention their unwarrantable limitation of their number to three, nothing can be more ridiculous than to put crowns upon their heads, and to give the complexion of a negro to one of them. They are alſo frequently repreſented by theſe gentlemen paying their adorations to the infant Jeſus in a ſtable, with an ox and an aſs in one corner, though the whole tradition of thoſe animals being preſent at the birth of Chriſt, ſprings from an erroneous and abſurd interpretation, or rather miſapplication of the third verſe of the firſt chapter of Iſaiah. It is not at all credible, that the wiſe men found Joſeph and Mary with the child in a ſtable, eſpecially as the Greek word οἰκία, uſed by St. Matthew, chap. ii. v. 4. does not uſually import a ſtable, but a dwelling-houſe. All the circumſtances likewiſe ſhew, that the time of this tranſaction was not immediately after the birth of Chriſt, and on Joſeph's journey towards Jeruſalem, but upon their return as they were paſſing through Bethlehem, when probably the inn was not ſo crowded. That Mary punctually obſerved the thirty-three days retirement during her purification, according to the law of Moſes, is unqueſtionable; for the ſcripture ſays, that 'when the days of her purification were ac-'compliſhed,' ſhe came to Jeruſalem with the uſual offering. But that the eaſtern Magi came to Bethlehem before this, is not at all probable *, their converſation with Herod having moved the whole city of Jeruſalem, and put him upon the cruel and bloody reſolution of taking off Jeſus at any rate; in this ſituation his parents would, as it were, have thrown him into the lion's mouth, though warned in a viſion to provide for the ſafety of a ſpeedy flight. Beſides, after Herod's deſigns were known, Simeon and Hannah would hardly have ventured to talk openly of him as the Saviour of the world, and even in the temple of Jeruſalem, which almoſt

* *Vide Laur. Bened. Tribel. in Diſſ. de Magis poſt Jeſum in templo repræſentatum advenientibus. Ien.* 1715.

joined

joined to the caſtle of Antonia, where Herod reſided. The diſpatch enjoined by the angel, will not allow us to think that they took another journey to Jeruſalem before that flight, by which the child Jeſus was to be ſaved from Herod's cruelty.

In a ſmall court of the Oratorio dello Scalzo, is the life of John the Baptiſt in ſeveral pieces in *freſco*, by Andrea del Sarto. Theſe paintings are not a little damaged by the weather, *&c.* but ſtill continue to be highly admired by all connoiſſeurs; eſpecially that piece of John baptizing the multitude which reſorted to him. Painting in the Oratorio dello Scalzo.

Spirito Santo and S. Spirito are two different churches, the former is ſmall, and only remarkable for its ſtone-work and altar-piece by Antonio Domenico Gabbiani; but the latter, beſides a great many noble paintings, ſtatues, and *bas-reliefs*, has a ſuperb altar of inlaid work of gems and the fineſt marble. It was built by the Michelozzi family, at the expence of a hundred thouſand *ſcudi* *. Spirito Santo.

The lovers of painting and ſculpture will be agreeably entertained in the church of S. Trinità. On the two ſides of the high altar are the following remarkable inſcriptions under two pictures: S. Trinità.

I.

Epitaph.

*Novum fortitudinis exemplar*
*JOHANNES GUALBERTUS*
*Victoriam renuens quâ vincat inermem*
*Hoſtem ſibi parem aggreditur,*
*Scilicet ſeipſum*
*Conſtanter vincit parcendo ſupplici,*
*Geminos ſibi parans triumphos*
*In venia hoſti data*
*In ſui victoria.*

'Behold a new pattern of courage in John Gualberti, 'who declining a victory over a feeble unarmed foe, attacks 'his equal, namely himſelf, whom he conquers by pardoning 'his ſuppliant enemy, and thus acquires a double triumph 'by his clemency, and victory over himſelf.'

* About 21,250 l. ſterling.

II.

*Quem se majorem victoria sui fecerat,*
*Ut verè redderetur magnus*
*Humilis amictus tegit,*
*Cujus sub umbra latens*
*Victor sui humilitate vincitur.*
*GUALBERTUM igitur admirare,*
*Dum parcit, vincit, vincitur.*
*Ex æquo maximum.*

'That, amidst the glory of this self-conquest, he might become truly great, he put on the garment of humility, under the shade of which, this conqueror of himself is concealed, and submits to humility. Thus is Gualberti equally to be admired in his clemency, conquest, and submission.'

The pillar and statue of Justice in the square before the church shall be described in another letter.

## LETTER XLIV.

### Of the private Palaces, and other Curiosities of the City of FLORENCE.

SIR,

Beauty of the city.

FLORENCE is generally stiled by the Italians, *la bella*, or the beautiful, an epithet it probably owes to the cleanliness of the streets, and goodness of the pavement, which is mostly of *pietre-forti*, or free-stone. The palaces here are neither so many in number, or so stately as to put it on a level with Rome, Turin, or even Genoa. The streets are for the most part narrow and winding; and the former is too much the fault in the Corso, which is said to be two Italian miles in length; so that in several of the streets which are included in that quarter there is not breadth enough for a carriage to pass.

Next

Next to the duke's palace is that of the marquis Riccardi, which is alſo called Palazzo de' Medici, becauſe it formerly belonged to the ducal family. It was built from a deſign of Michelozzo, by the elder Coſmo de Medicis, who, though he was never great duke, was even after his demiſe honoured by his countrymen with the more amiable title of *pater patriæ*, or father of his country. On one ſide of it is a very broad ſtreet, along which is a private paſſage to the palace of Lorenzo de Medicis, where Alexander de Medicis, the firſt duke of Florence, reſided. This paſſage was contrived for the privacy of his abandoned voluptuouſneſs, which his treacherous brother Lorenzo fomented by all means poſſible, till at laſt he had him aſſaſſinated in a chamber contiguous to this paſſage. What further relates to the Riccardi palace is ſet forth in the following inſcription, by the Abbé Salvini, to be ſeen on white marble in the firſt court:

Marquis Riccardi's palace.

Murder of Alexander Medicis.

*Hoſpes*

*ÆDES cernis famâ celeberrimas, pulcherrimas atque magneficas a Coſmo. Medice Patre Patriæ Michelotio Architecto erectas A. S. P. MCCCCXXX. in quibus magnus ille ſenex ſucceſſoreſque ſui in R. P. Florentina Principes & Alexander Dux R. P. Flor. Petrus Medices Coſmi I. tertius filius habitârunt. Hic a Senatu Florentino Coſmus Medices Dux Flor. planis liberiſque ſuffragiis creatus ad quinque annos ſedem ſuam ac regiam habuit, captivos montis Murli Victoriæ teſtes vidit, nuptias celebravit, Regiam ſtirpem feliciter hodie regnantem fundavit, variis temporibus Romani Pontifices, Romani Imperatores, Reges, Reginæ, aliique Principes innumerique Proceres hoſpitio excepti. Leo IX. P. M. in itu Bononiam redituque, Carolus V. Imp. cui Oratores Tunetani Regis hic ſolenne tributum ſolverunt, Carolus VIII. Galliarum Rex, Charlotta Cypri Regina, & Sarmatiæ Regina, Thomæ Regis filia, Fridericus Princeps Salerni, Fernandi Regis Neapolitani & Maria Hippolytus Dux Calabriæ, Galeatius Maria Sfortia Mediolani Dux. Hic literæ Latinæ Græcæque reſtauratæ, multæ artes excultæ, Platonica Philoſophia reſtituta, Academia Florentina a Coſmo I. vernaculæ Etruſcæ linguæ cultui ſacrata, Semper hic parietes columnæque eruditis vocibus reſonuerunt. Ædes haſce tantæ gloriæ vix capaces, Gabriel Chiandi & Rivalti Marchio, Senatoris Franciſci Riccardi F. a Ferd. II. M. E. D. A. MDCLVIIII. comparatas in poſtica auxit parte. Franciſcus Marchio Coſmi Marchionis è Gabrielis ſupradicti ex fratre Nep. & hæres vetuſtam ædium magnificentiam æmulatus, illas ſacello ſacris reliquiis referto,*

Fine inſcription.

*referto, Bibliothecâ, muſæo, ſignis ſculptis celatiſque gemmis, veteribus nummis, anaglyptis, picturis, inſtructas intus foriſque duplo ampliavit A. MDCXC. veterem partem in meliorem formam redegit, ornavit, ornat. A. MDCCXI.*

*Hoſpes*

*Medicæas olim ædes, in quibus non ſolùm tot Principes viri, ſed & Sapientia ipſa habitavit, ædes omnis eruditionis, quæ hic revixit, nutrices, nunc etiam erudito luxu inſignes, antiquitatis & elegantiarum theſaurum*

*Gratus venerare.*

'Stranger,

'THIS famous, elegant, and magnificent palace, 'which you behold, was built by Coſmo de Medi- 'cis, the father of his country, the judicious Michelozzi 'being the architect, in the year 1430, and has been the 'reſidence of that great and venerable old man and his ſuc- 'ceſſors, the chiefs in the Florentine commonwealth, as 'alſo of Alexander, duke of Florence, and of Peter de 'Medicis, third ſon of Coſmo I. Here Coſmo de Me- 'dicis, being by the free and unanimous ſuffrages of the ſe- 'nate, nominated duke of Florence, held his court for five 'years. Here the priſoners taken at the glorious battle of 'Monte-Murli were brought before him. Here alſo he ce- 'lebrated his nuptials, and gave its origin to the ducal fa- 'mily, the preſent ſovereigns of this country, and hoſpita- 'bly entertained ſeveral popes, emperors, kings and queens, 'with princes and nobles in vaſt numbers. Among theſe 'were pope Leo IX. of bleſſed memory, in his journey to, 'and return from Bononia; the emperor Charles V. to 'whom envoys from the king of Tunis here ſolemnly paid 'tribute; Charles VIII. king of France, Charlotta queen 'of Cyprus, the queen of Poland, daughter to king Tho- 'mas; Frederic prince of Salerno; Maria Hippolito, duke 'of Calabria, ſon to Ferdinand king of Naples, and Ga- 'leazzo Maria Sforza duke of Milan. Here were reſtored 'the Latin and Greek languages, arts and ſciences improved, 'the Platonic philoſophy revived, and the Florentine aca- 'demy for the improvement of the Tuſcan language founded 'by Coſmo I. The walls and pillars have always echoed 'with the voice of knowledge and learning. This edifice 'ſo celebrated and full of glory, being purchaſed from Fer- 'dinand II. great duke of Tuſcany, by Gabriel Chianni, 'marquis di Rivalti, ſon of the ſenator Francis Riccardi, in 'the year 1658, was by him enlarged in the back part.

'The

'The marquis Francis, heir of the marquis Coſmo, a de-
'ſcendant of the above-mentioned Gabriel, emulating the
'former ſplendor of this palace, very much enlarged it, in
'the year 1690, with a chapel full of reliques, a library, a
'curious muſeum, with ſtatues, *bas-reliefs*, intaglios, pic-
'tures, and medals. In the year 1701, he rebuilt the an-
'cient part, even with ſuperior grandeur, and added, and
'ſtill continues to add, new ornaments to this noble pa-
'lace.

'Stranger,

'Gratefully revere this ſtructure, formerly the palace of
'the Medicis, the reſidence not only of ſo many illuſtrious
'perſonages, but of wiſdom itſelf; the nurſery of all kind of
'literature, which here revived, and now the repoſitory of
'an ineſtimable treaſure of rare and curious pieces of anti-
'quity, and the elegancies of later ages.'

The preſent marquis Riccardi, with an yearly income of 50,000 *ſcudi* *, ſpares no coſt to increaſe the magnificence and ornaments of the palace. Accordingly, the ground floor is full of all kinds of antiques, among which is a very large white and red marble baſon, cut out of one block. The grand ſtair-caſe was built and ornamented by Giov. Bat. Foggini, an eminent ſculptor and architect of Florence. In the ſecond floor is a gallery, where amidſt the paintings by Giordano, a Neapolitan, the variety and diſpoſition of the gems, the large cryſtal luſtres and looking-glaſſes, and the richneſs of every part of the furniture, one is perfectly loſt in admiration. The library, with the gallery leading to it, makes a grand appearance. Seven chambers, on extraordinary occaſions, are hung with crimſon velvet, fringed with gold, which is always kept in readineſs. Remarkables in the palace.

The next to this in magnificence is the marquis Corſini's palace, not far from the Ponte di S. Trinità, which is particularly remarkable for its beautiful architecture, a grand ſtair-caſe, and a hall forty *braccia* † long, and twenty-five broad, adorned with marble ſculptures both ancient and modern. The cieling of this hall was painted by Domenico Gabbiani. Corſini palace.

The palace of the duke di Salviati is alſo an elegant building, and in it is to be ſeen the following inſcription: Salviati palace.

* About 10,317 l. ſterling. † Near 80 feet.

*Has*

*Has inter maternas ædes*
*Puer reptavit Cosmus*
*Nunc stabili fulcit pede*
*In Diadematis Majestate.*
*Cosmo magno Etruriæ Duci Principi Opt. Maximo*
*Ferdinandi regnantis felicissimo Proavo*
*Jacobus Salviatus Dux Juliani*
*An. D. MDCXXXI.*

'In this palace, where his mother resided, Cosmo passed 'his feeble infancy and childhood, who now in his riper 'years sustains the weight of the ducal diadem with great 'firmness. To Cosmo duke of Tuscany, the greatest and 'best of princes, great-grandfather to the illustrious duke 'Ferdinand now reigning, James Salviati, duke of Juliani, 'erected this monument in the year 1631.'

Strozzi family. The Strozzi family is very numerous, and the heads of its several branches are in possession of most of the titles and dignities annexed to the nobleſſe. They have several good palaces in this city, but that near the duke of Salviati's is reckoned the most magnificent.

Uguccioni palace. The front of the Uguccioni palace, in the great square or market-place, near the Palazzo Vecchio, is much admired, being built from a design of Michael Angelo. In one of the apartments of this palace is a fine piece, representing the passage of the Israelites through the Red-sea, by Perino del Vaga; and a fine marble busto of the great duke Francesco.

It is needless for a traveller, who intends to make the tour of Italy, to amuse himself with any more private buildings here. The appearance of this city suffers considerably from

Paper windows. the great number of paper windows to be seen in Florence; but as for statues, pictures, and public monuments, there are few cities that equal it; of these I have already made some mention, but many more may be added, particularly the vast *Doric* column of one piece of granate, which stands before the church of St. Trinità, and serves for a pedestal to

Statue of Pce. a porphyry statue of Justice, with her balance, and a royal mantle of *bronze*, by Romolo del Dadda. This statue was erected in 1564, by Cosmo the Great, on account, as some imagine, of his having in this place received advice of the

Antique pillar. surrender of Sienna, and the granate pillar is said to have been

been found at Rome, in the emperor Antoninus's baths, and by pope Pius IV. presented to the great duke Cosmo abovementioned. The workmanship is unexceptionable; but not a few think that Justice becomes no place so well as the seats of magistrates and the courts of judicature. Others are displeased at her elevation, being as it were inaccessible to poor mortals, who so often stand in need of her assistance. Some again observe, that Justice is here represented as holding out her hand to receive something, or to make the scale turn on the side of him who gives the largest bribes. And it is further remarked, that Justice turns her back upon the palace Degli Uffizii, where the courts are held. Remarks on the statue of Justice.

At the Canto de' Carnesecchi, in the middle of the street, is a statue of Hercules killing the Centaur Nessus, cut out of a single block of white marble, and worthy of Giovanni Bologna, the artist who made it. An Hercules.

On the Mercato Vecchio, or the old market, where vegetables, fruit, and other provisions are sold, stands the goddess of plenty, by Donatello, upon a granate pillar. Ceres.

The Marcato Nuovo is properly the exchange of Florence, where, about noon, the principal merchants meet to do business, many of whom are of great families; for here, as in Genoa, commerce is not held to be in the least derogatory to nobility. It is indeed the means of keeping up affluence and credit in families; whereas in other parts, and especially in Germany, many families are ruined, or for a whole century or more remain in obscurity. For they are not only excluded from bishopricks and canonries (which indeed among the German Protestants are not very numerous) but also from all important civil employments, on account of their poverty and want of means to push themselves forward. This is chiefly occasioned by standing so much upon their rank and nobility, and in their matches consulting family preferably to fortune. The Venetian nobility also trade, but with some privacy; whereas with the Florentine noblesse this is so far from being a matter of any scruple, that they deal also in a retail way; and a nobleman often condescends to measure out a yard or half a yard of silk without any regret. It is to this that the Florentines owe their reputation of œconomy; whereas the Milanese are accounted the most lavish and profuse set of people, minding nothing but pride and splendor in their dress, furniture, entertainments, and diversions. It is by commerce that even the ducal family has risen to that greatness in which they have maintained Exchange.

tained themſelves above two hundred years. Coſmo de Medicis, who died in the year 1465, had warehouſes in the principal trading cities throughout the world, and met with ſuch peculiar good fortune, that in a courſe of fifty-four years he met with no conſiderable loſſes from the failure of other merchants. On the exchange is the following inſcription:

*Coſmus Medicis Florent. Dux II.*
*Publicæ magnificentiæ & ſalubritatis ergo porticum*
*Tranſverſo columnarum ordine undique permeabilem*
*Adverſus omnem cœli contumeliam*
*Negotiantibus in foro civibus ſuis exſtruxit*
*MDXLVIII.*

'Coſmo II. duke of Florence, built this open portico, 'ſupported by columns, running in tranſverſe lines, as a 'mark of his public munificence, and for the benefit and 'conveniency of the merchants, his fellow-citizens, who 'meet here to tranſact buſineſs, in the year 1548.'

Wild boar. Here is alſo a bronze wild boar, caſt by Pietro Tacca, from the model of the antique one of marble in the great duke's gallery.

Number of public ſtatues. The city of Florence contains ſeventeen ſquares, or markets, and is adorned with ſeven fountains, ſix columns, two pyramids, and an hundred and ſixty public ſtatues.

Jews quarter. A particular part of the city, noted for houſes of ill-fame, was aſſigned by Coſmo I. to the Jews, for their particular quarter, or *ghetto*; and an inſcription at the entrance of this ſtreet obſerves, that it was thought more adviſeable to permit the Jews to remain in the neighbourhood of Chriſtians, that, by their good example, they might be brought to the eaſy yoke of Chriſt, than totally to expel them. The reaſon here aſſigned is ſo juſt and commendable, that it deſerves to be adopted in other parts, with regard to all ſectaries; though it be little likely to have any conſiderable effect, till the eſtabliſhed church ſet a better example.

Bridges over the Arno. The river Arno divides the city of Florence into two unequal parts, between which there is a communication by four ſtone bridges; the firſt, according to the courſe of the river, is il Ponte alla Carraia; the ſecond, il Ponte di S. Trinità; the third, il Ponte Vecchio; and the fourth, il Ponte alle Grazie. That of S. Trinità is the moſt beautiful, and is about a hundred paces from the above-mentioned ſtatue of Juſtice:

Juſtice: it was built by Ammonati, a celebrated Florentine ſculptor and architect, the old bridge having been carried away by a violent inundation in the year 1557. On this bridge are four fine marble ſtatues, repreſenting the ſeaſons; the Spring is by Francavilla Fiamingo, Summer and Autumn by Giovanni Caccini, and Winter by Taddeo Landini: it alſo affords a moſt charming proſpect.

Before the Ponte Vecchio is a marble ſtatue of Ajax expiring of his wound in the arms of another perſon; but by the vulgar it is called Alexander the Great, who know little more of that prince than his name.

Over the Porta Romana is an inſcription in memory of pope Leo X. and the public entry of the emperor Charles V. through this gate; and near it, on the city ſide, is a fine piece of painting in *freſco* on a houſe, by Giovanni di S. Giovanni.

The citadel, which conſiſts of five baſtions, was built on an eminence by Alexander the firſt duke, for the better keeping the city in awe. With the like deſign two forts were built by Coſmo I. and Ferdinand, which have ſince been ſuffered to run to decay. Citadel.

In Florence are about nine thouſand houſes, and ſeventy thouſand inhabitants; its chief trade conſiſts of wollen and ſilk manufactures. It is ſaid that few perſons in Florence are known to have the ſenſe of ſeeing in perfection; and indeed *Fiorentini ciechi*, or blind Florentines, is a common jeſt. This ſome naturaliſts impute to the foggy moiſt air of the city; but, at this rate, moſt of the inhabitants of Mantua, Venice, Leyden, Amſterdam, *&c.* would have but little uſe of their eyes. It is obſervable, that places near the ſea-coaſt only are ſubject to ſuch damp exhalations, whereas Florence ſtands high, and on a dry ſoil; and it is to the purity and ſalubrity of their air that the Florentines themſelves attribute the vivacity and penetration, by which they boaſt that their countrymen have made ſuch ſuperior improvements in all the polite arts and ſciences. Dante, Petrarch, Boccacio, Villano, Scipio Ammirato, Accurſio, Marſili Ficino, Americo Veſputio, Galilæo, Torricelli, Palmerio, Angelo Politiano, Giovanni della Caſa, Michael Angelo, Magliabecchi, *&c.* are illuſtrious names, which the Florentines pride themſelves in, and never mention but with tranſports of admiration: It is now ſome years ſince an academy was erected here for the improvement of the Tuſcan language, with the title of *Academia* Largeneſs of the city. Academia della Cruſca.

*demia della Crusca*, or the Bran-academy *, probably alluding to the end of their institution, which is to sift out and reject as husks or bran all Italian words that are not good Tuscan: however, their pronunciation at Florence is so guttural, that they are thought to write Italian better than they speak it. The Florentines are allowed to be inimitable in making repartees, and telling stories with a good grace; and they are so infatuated with these frivolous endowments, that the government of the tongue is little known among them. It were well if this vanity was all that could be laid to their charge; but they are, even to a proverb, addicted to that attrocious and unnatural vice which brought down the divine vengeance on Sodom and Gomorrah †. Thus, it is not at all strange, that with such lascivious inclinations, the Florentines should not have the best eyes; immoderate and frequent acts of venery being very pernicious to the sight; and at Hall in Saxony, about twenty years ago, a common prostitute in *Ipso æstu & actu venereo* became irrecoverably blind.

Great talkers.

Their faults.

Unnatural vice.

Of men of learning now living at Florence, a sufficient account may be seen in the literary Journals, and other abstracts of the learned and curious books published by the Italians. A traveller of taste must not omit paying a visit to the famous sculptor Fogini, where he will not only see most beautiful copies of antiques, but some excellent pieces of his own invention, especially as a lover of sculpture may there have an opportunity of purchasing some choice pieces without being imposed upon.

The country about Florence is a most delightful succession of little hills, all well planted and cultivated with variety of trees, *&c.* and as you approach Pisa, it stretches itself into an extensive plain. There is a kind of white marble quarry near Florence, which is like slate; and when it is polished, it very beautifully represents trees, landscapes, and ruins, of a yellow or brown colour. Most of this imagery is originally caused by a corrosive fluid which insinuated itself through the fine pores and interstices of the stone, the traces of which

Environs of Florence.

* *Academia furfuratorum.*

† Of the behaviour of the Italian soldiers sent to Lyons in 1562, as auxiliaries to the Papists against the Hugonots, Thuanus lib. xxxi. p. 634, gives the following account: *Renanserant---sex Italorum signa, quæ prædandi licentia an detestanda libidine plus nocuerint ambiguum reliquere, stupratis passim pueris ac ne capris quidem parcentes, quas ob id tota fere regione rustici statim post eorum discessum, utinam & cum eis crimen, passim abolevere.*

form

form theſe various meanders, which, with the concurrence of imagination, ſeem to bear ſome reſemblance to the works of nature and art. Theſe figures in the Florentine marble are not barely painted by nature upon the ſurface, but are often found to have penetrated a ſixth or fourth part of an inch into the ſtone; ſo that they are not ſubject to be eaſily obliterated by fire, like the Dendrites found at Pappenheim, and many other places.

Several curious petrifications are dug up in the neighbourhood of Florence, ſuch as the *Turbinitæ longiſſimi faſciati*, *Dentales minores ſtriati*, *Cochleitæ*, and ſome other genuſes. Among the great duke's natural curioſities, which are not yet diſpoſed in proper order, is a Chalcedony of the bigneſs of a ſmall wall-nut, bought at Paris, which exactly reſembles an Echimus Spatagus *. Petrifications.

In order to take a view of the above-mentioned remarkable places of the city of Florence, according to the proximity of their ſituation, (which is generally the moſt convenient method) the following liſt may ſerve for a guide:

1. S. Maria del Fiore, or the cathedral.
2. il Campanile.
3. il Battiſterio di S. Giov. Battiſta.
4. il Palazzo del March. di Riccardi.
5. S. Marco.
6. l'Oratorio dello Scalzo.
7. le Stalle de' Cavalli di maneggio, &c.
8. il Giardino de' Semplici.
9. il Seraglio de' Lioni.
10. la Statua di Ferd. I. alla Piazza dell' Annunziata.
11. Lo Spedale degli Innocenti.
12. la Chieſa dell' Annunziata.
13. S. Maria Maddalena de' Pazzi.
14. S. Ambroſio.
15. S. Croce.
16. L'Oratorio di S. Filippo Neri.
17. La Badia Fiorentina.
18. il Palazzo del Duca di Salviati.
19. S. Pietro Maggiore.
20. S. Maria nuova col ſuo Spedale.
21. S. Lorenzo.
22. La Baſa di S. Lorenzo.
23. S. Maria Novella.
24. La Chieſa d'Ogni Santi.
25. il Palazzo Corſini.
26. il Palazzo de' Strozzi.
27. la Colonna di Granito alla Piazza di S. Trinità.
28. il Ponte della Trinità.
29. la Fabrica degli Uffizii.
30. la Galleria Ducale.
31. la Fonderia.
32. il Corridore coperto.

* See Sir Francis Bacon's Obſer. Phyſ. xxx.

33. il

33. il Palazzo vecchio.
34. La Loggia.
35. La Fontana.
36. La Statua di Coſmo I.
37. il Palazzo Uguccioni.
38. la Chieſa d'Orſammichele.
39. il Mercato vecchio.
40. il Ghetto.
41. S. Michele Berteldi.
42. il Gruppo del Centauro.
43. S. Maria Maggiore.
44. il Mercato nuovo.
45. il Ponte vecchio.
46. il Ponte alle grazie.
47. S. Felicità.
48. Spirito S.
49. Palazzo de' Pitti.
50. il Giardino di Boboli.
51. La Citadella di S. Giov. Battiſta.
52 S. Felice in Piazza.
53. S. Spirito.
54. il Carmine.
55. Li Monaci Ciſtercienſi.
56. il Ponte alla Carraia.
57. La Porta Romana.
58. la Villa Imperiale.

## LETTER XLV.

### Journey from Florence to Sienna, with ſome Account of this laſt city.

SIR,

IN the time of the ancient Romans, there was from Florence to Sienna, and from thence to Rome, a paved road called Via Caſſia, of which there are ſtill ſome conſiderable remains, though not kept in ſuch good repair as the Via Appia, which reached from Rome to Naples.

Country betwixt Florence and Sienna.

Sienna is four ſtages, or thirty-two Italian miles from Florence. The road is every-where paved, and runs along a chain of hills; the country, though not ſo fertile as that betwixt Piſa and Florence, yields ſome very pleaſant proſpects of vine-yards and olive plantations.

Petrefactions.

On a hill, within three Italian miles and an half of Sienna, towards Poggibonzi, are found abundance of petrefactions, particularly *turbinitæ*, *ſtrombi*, and *trochi*.

The *oſtrea ſilveſtris oblonga* is alſo to be met with here, and much whiter than at Mouſſon, a village near Montpelier.

All

All these petrifications on the Tuscan mountains have been so well preserved in sand, that they are not changed into any other species of stone.

In the neighbourhood of Sienna, on the left-hand side of the road in going thither, is a beautiful seat belonging to the marquis di Pesco. Villa di Pesco.

Sienna lies upon three hills, which render the streets very uneven; but this is compensated by the agreeableness of the prospects, and the exceeding healthfulness of the air. The inhabitants are civil, and of a chearful disposition; and as the women here have their share of beauty, they have also more freedom than in many other parts of Italy. It is thought that at Sienna the Italian language is spoken in its greatest purity and perfection. Charles V. instituted an academy at Sienna, and granted several privileges to the German students residing there. Situation of Sienna. Academy at Sienna.

The university is now extremely declined, and as for German students, they do not exceed ten or twelve in number. The city itself is very thinly inhabited, containing scarce seventeen thousand inhabitants: as for the buildings, the Piccolomini and Zondadari palaces are by much the best, all the others being but meanly built, although the many towers erected on private houses, on account of the feuds between the Guelphs and Gibelines give the town a grand appearance at a distance. Number of inhabitants.

The Siennese flatter themselves with retaining a kind of liberty in the election of their senate, which consists of nine persons called Eccelsi, whose president is stiled Capitaneo del Popolo; but this is only an external shew, the senate being so far under the check of the great duke of Florence, that no measure of any consequence must be taken without his knowledge and permission. Govern-ment. Senate.

The senate-house is scarce worth seeing: before it indeed is a large piazza, called *la Branda*, resembling a dish, or rather a shell, which it is pretended, in case of fire, or for a *naumachia*, or mock sea-fight, can be laid under water, by means of the city fountain. But, in my opinion, on such an occasion, the doors of the senate-house, and the two streets on each side must be well secured; the greatest depth, instead of being in the center, being on the side next the senate-house. On one side of this piazza stands a tower called *la Mangiana*, remarkable for its chimes, which however never play but on extraordinary occasions; it derives La Mangiana.

Two statues by Bernini.

the founder, and in it are two excellent marble statues by the chevalier Bernini, one of a woman almost naked, and in a praying attitude, the other of an old man kissing a crucifix on which he is reclining. The first probably may be designed for the penitent prostitute, and the other for St. Jerom. Here are also two other statues by Bernini's disciples, and two pictures by Carlo Maratti, one of the annunciation, and the other of the Virgin's flight to Egypt. The wall about the altar is overlaid with *lapis lazuli*. The roof of the whole church is painted with azure, and as it were strewed with golden stars. But the principal object of admiration

Pavement.

here is the pavement, which is inlaid with gems and the finest marbles; particularly that part under the great cupola is nobly executed, and the floor about the great altar representing the intended sacrifice of Isaac is inestimable. The figures concerned in the sacrifice in this last piece are all as big as the life; whereas the other pieces are much smaller. It would require the skill of the most ingenious painter to represent the history so well with colours, as it is here in inlaid work. The artist who made it, according to some, was Maccarino; others say it was begun by Duccio di Siena, and finished by Beccafumi. For better preserving these invaluable pieces they are covered with boards, which however, are removed to gratify the curiosity of strangers, whose appearance promises some return for such a compliment.

Subterraneous church of St. John.

Through a grate in the pavement one may look down into St. John's church, which lies directly under the cathedral, and there is an entrance to it at the foot of the ascent. This singularity is occasioned by the uneven and hilly situation of the city. In the font of St. John's church, or rather the cathedral baptistery, are two *bronze bas-reliefs*, representing the baptism of Christ, and the apprehending of John the Baptist.

Curious library.

From the church one is conducted into the *libraria vecchia*, or old library, where thirty very large desks or book-stands of an extraordinary size, embellished with very elegant paintings in miniature, stand upon four long tables. A considerable number of choice manuscripts were also presented to this library by pope Pius II.; but in Charles VIth's time three of them were sent to Florence, and others to Spain, so that his native city had but a short enjoyment of his munificence.

Paintings in fresco.

The principal actions of that pope's life are painted here in *fresco* on the wall; the design is by Raphael, and the colouring by Bernardino Pinturicchio de Perugia, who was a disciple

pie of Pietro Perugino at the ſame time with Raphael: The firſt piece on the right-hand of the entrance is ſaid to be entirely Raphael's. The whole work is a monument of the regard of cardinal Piccolomini for the honour of Pius II. who had been a very affectionate uncle to him. Another inſtance of his generous diſpoſition are the three graces of marble ſtanding in the middle of the library, which are fine antique pieces; but one of them, by ſome accident, is without a head.

The above-mentioned Pinturicchio died in 1513, aged 59 years, of a broken heart for the loſs of five hundred *Scudi* *, which he had hoarded up, and concealed in a cloſet in his painting room. Death of Pinturicchio the painter.

Oppoſite to the cathedral is a ſpacious hoſpital founded by a ſhoemaker, who lies buried in the church belonging to it; in return for his liberality he was canonized, and has a ſtatue erected to his memory with this appoſite inſcription:

*Sutor ultra crepidam.*

'A ſhoemaker may go beyond his laſt.'

The Jeſuits church, as uſual, is very fine and adorned with a great many marble ſtatues. That of the Auguſtines is worth ſeeing for the admirable ſculpture on the high altar. On each ſide of the Ciborio, or tabernacle, ſtands an angel of white marble, holding a lighted taper in his hand. Jeſuits church.

The head of St. Catherine de Sienna, which one of her countrymen, upon her dying at Rome, out of a pious zeal, ſevered from her body and brought away to Sienna, is kept here with the greateſt veneration, being exhibited to view only twice a year. On the high altar are two admirable marble ſtatues of St. Mary Magdalen and Catherine of Sienna, the latter of whom has a fine chapel here painted by Sodorno. It would be endleſs and impertinent to enter upon a particular account of the life of this ſaint, which is a heap of abſurdities. The Dominicans here pretend to ſhew the ring given her by Chriſt at the ſolemnization of his eſpouſals with her, which are profanely ſaid to have been performed with celeſtial ſplendor, whilſt king David graced the ſolemnity with the muſic of his harp. The houſe in which ſhe lived with her parents is now an oratory, and her private chamber is con- St. Catherine of Sienna.

* About 125 l. ſterling.

verted into a chapel profusely adorned with stucco work, sculpture, painting, and gilding. As to the ridiculous tale of the five *stigmata* with which our Saviour is said to have marked her, it is sufficiently known; and this country abounds with books stuffed with such fables, printed with the knowledge and approbation of the highest dignitaries in the Romish church. The Scotists alone make no great account of St. Catherine, she having, after a pretended revelation on this head, declared, that Mary the mother of Christ, like other women, was conceived in original sin, which is no small counterpoise against the revelation made to St. Bridget in behalf of the immaculate conception of the Virgin Mary, which the Thomists strenuously urge in support of their opinion.

Inscription under an image of the Virgin Mary.

I must not omit an old picture in the Dominican church of the Virgin Mary with the infant Jesus in her arms, with the following inscription in old monkish verses;

*Me Guido de Senis diebus depinxit amœnis,*
*Quem Christus lenis nullis nolit agere pœnis.*
*Anno D. MCCXXII.*

'Guido of Sienna, whom Christ saves from future punishment, painted me in happy times, namely, in the year 1221.'

This old piece being a tolerable performance for those times, the Siennese produce this inscription to invalidate the boast of the Florentines, namely, that painting owes its revival to their famous Giovanni Cimabue. In some churches of the city of Bologna are to be seen old pictures prior to Cimabue, which is consequently another argument against the pretensions of the Florentines. Cimabue was born at Florence in the year 1240, and died there in 1300. He learned the art of painting under some Greek painters, but in a few years was able to teach his masters; by his countrymen he is supposed to be the inventor of painting in *fresco*. He must however be allowed the honour of having first introduced a correctness and propriety in design, in which his Italian predecessors were very deficient.

Revival of painting.

Some account of Cimabue.

Not far from the Dominican church there is a remarkable bridge which runs a-cross a street; but the inconsiderable height of this bridge does not admit of any buildings under the arches like that of Genoa.

Bridge across a street.

The

The Franciſcan church here abounds in fine painting; among which are a deſcent from the croſs by Sodorno, Lazarus riſing from the grave, by Franc. Vanni, and ſome pieces of ſculpture by Beccaſumi. In the convent-garden is an ever-green oak, ſaid to have ſprung from St. Francis's ſtaff, which was here ſtuck in the ground. Spon, in his travels through Greece (tom. i. p. 232.) mentions a large wild cherry-tree near the old caſtle at Smyrna, which is believed by ſuch of the inhabitants as are of the Greek church to have been inſtantaneouſly produced from the ſtaff of St. Polycarp. In like manner Hercules's club, which was an olive-tree, is ſaid by the ancients to have taken root and become a flouriſhing tree, (ſee Pauſanias, lib. ii. p. 74.) Of the miraculous thorn ſet by Eberhard Long-beard, duke of Wurtemberg, at his hunting-ſeat of Einſidel near Tubingen, I have already given ſome account.

Franciſcan church.

Trees growing from ſaints walking ſtaves.

Sienna improved the opportunity of the German interregnum, to recover its liberty, after which, however, it was in continual agitations through the broils of the principal families; eſpecially thoſe of Malateſta and Petruzzi. At laſt, in the year 1554, the emperor Charles V. reduced them entirely under his power; and at his reſignation, in the year 1556, their ſovereignty devolved to his ſon Philip II. king of Spain. This prince afterwards, in conſideration of a large ſum of ready money, and a promiſe that they ſhould not take part with the French, ceded the country to Coſmo I. duke of Florence; however, he reſerved to himſelf ſome maritime towns, as Piombino, Orbitello, Telamone, Porto Hercole, Porto St. Stefano, Portolongono, together with the iſland of Elva, all making what is called the *Stato de gli preſidii*, ſo called from the Spaniards keeping garriſons in theſe towns.

How Sienna recovered its liberty.

Sienna, February 3, 1730. I am, &c.

## LETTER XLVI.

### Journey through Radicofani, Aquapendente, Bolſena, Monteſiaſcone, Viterbo, &c. to Rome.

SIR,

FOR the firſt two ſtages from Sienna to Radicofani, that is as far as Buonconvento, the country is perfectly delightful, and the road runs between fine rows of trees regularly planted. The fields on each ſide are covered with vines, olive-trees, &c. But as you advance further, the country begins to abate of its fertility and beautiful appearance. Buonconvento is famous in hiſtory for being the place where the emperor Henry VII. is ſaid to have been poiſoned in receiving the ſacrament, by Bernardo di Montepolitiano, a Dominican monk, in 1313. * The Dominicans have laboured hard to wipe off this ſtain, and for that purpoſe appeal to a written teſtimonial granted by John king of Bohemia, ſon of the emperor Henry, in confirmation of their innocence; but to very little purpoſe, as appears by the multitude of writers on the other ſide of the queſtion; for, according to Dubravius, (Hiſt. Bohem. lib. xx. p. 527.) John was deterred from making an exact enquiry into the manner of his father's death, as ſuch a proceeding would certainly have involved him in freſh troubles. Beſides, the death of Henry VII. is not the only inſtance of prieſts having abuſed the ſa-

* Several diſeaſes threatened this emperor with approaching death; but the immediate cauſe of it was unqueſtionably the poiſon which Montepolitiano concealed betwixt his fingers and mixt in the chalice. Heda in hiſt. epiſc. Ultraject. p. 231. affirms, that this wretch had been bribed to this fact by the treacherous Florentines with eleven thouſand ducats. Henry immediately perceived the effects of the poiſon; upon which he ſaid to his murderer in a low voice, *Domine recedatis. Nam ſi percipiant Teutonici & noſtri devoti malum, quod nobis feciſtis, morte miſerabili moriemini.* 'Sir, withdraw; for ſhould the Germans and my attendants know 'what you have done to me, you may expect ſome dreadful kind of death.' More inſtances of ſuch impious and execrable methods of poiſoning may be ſeen in Paulinus's Philoſopical Amuſements.

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eminent in the perpetration of their revenge, witneſs Hieronymo Savina, abbot of S. Maria di Miſericordia, who was convicted of the like fact at Venice, of which I ſhall give a further account in another place. Cureus, in Annal. Saxon. p. 244. relates, that Pope Adrian VI. was, at the inſtigation of ſome of the cardinals, taken off by a poiſoned hoſt. And Hojer, in his hiſtory of Denmark, mentions a like execrable villany practiſed by biſhop Arneſaſt at Aarhus in 1259, on Chriſtian I. king of Denmark.

Torniери, the third ſtage on this road, is famous for its excellent Montalcino wine, which grows on the mountains of Montalcino, a little town in the neighbourhood. This wine is white, and in taſte and oilineſs ſomething like the Vino di Nizza, or Nice wine. Montalcino wine.

Radicofani, the beſt frontier town of the Florentine territories, conſiſts of a few houſes and a caſtle upon a very high rock; but to ſave travellers the trouble of going up to the ſummit of the hill, the poſt-houſe lies ſomething below the town. From Sienna to Aquapendente, the firſt place worth mentioning in the eccleſiaſtical ſtate, the poſt-houſes ſtand ſingle, and afford but very indifferent entertainment. Here a ſtrange alteration in the face of the country offers itſelf, the environs of Radicofani being nothing but bare rocks, without the leaſt tree, or almoſt any kind of herbage to be ſeen. Radicofani.

On the left hand from Radicofani towards Perugia, among the mountains, lies Chiuſa or Cluſium, anciently the reſidence of king Porſena; but it is now, on account of the unhealthfulneſs of the air almoſt forſaken. Ancient Cluſium.

On an eminence, more towards the north, *viz.* betwixt Arezzo, Cortona and Perugia ſtands Montepulciano or Mons Politianus, the birth-place of Angelus Politianus. Pope Marcellus II. and his nephew the famous cardinal Bellarmine. The wine here is reckoned among the beſt of all Italy, and is always to be had at Radicofani. Montepulciano.

Aquapendente is an epiſcopal ſee; the city of Caſtro, which formerly lay betwixt it and the ſea, having been deſtroyed by order of Pope Urban VIII. in revenge for the death of the biſhop of that city, whom the inhabitants murdered in a tumult. At Aquapendente the country begins to be level. Aquapendente.

Bolſena lies to the left, on the Lago di Bolſena, or as it was anciently called Lacus Vulſinus, which is thirty-five Italian miles in circumference. In this lake are two iſlands, namely Biſentina and Martana, with a church on each iſland, one Bolſena. Iſlands in the lake.

one of which is dedicated to St. Chriſtina, who was born at Bolſena, and her reliques are worſhipped there. In the iſland of Biſentina the unfortunate Amalaſunta, daughter of Theodoric, king of the Oſtrogoths, is ſaid to have been put to death in the year 534, by order of the ungrateful Theodatus, her couſin, whom ſhe had admitted to a ſhare in the government.

Death of queen Amalaſunta.

Floating iſlands.

We find in Pliny, that theſe two iſlands in the Lacus Vulſinus were, in his time, floating; whereas at preſent they are entirely fixed *. Such alterations are not impoſſible, and Pliny could ſcarce be miſtaken about an iſland in the neighbourhood of Rome; but what he adds, that theſe iſlands aſſumed all forms except a quadrangular figure, is ſomething very extraordinary. His words are, (Hiſt. Nat. lib. ii. cap. 95.) *Inſulæ fluctuantes---in Tarquinienſi lacu magno Italiæ duæ nemora circumferunt, nunc triquetram figuram edentes, nunc rotundam complexu, ventis impellentibus, quadratam nunquam.*

* Moſt of the ancient natural philoſophers had very dark and confuſed notions of floating iſlands. Some imagined them to conſiſt of ſolid earth, covered with hills and woods, and well peopled; ſo that the romantic deſcription of the poet is not much to be wondered at. Petronius in fragment. p. 74.

*Delos jam ſtabili revinctæ terræ*
*Olim purpureo mari natabat,*
*Et moto levis hinc & inde vento*
*Ibat fluctibus inquieta ſummis,*
*Mox illam geminis deus catenis*
*Hac altæ Gyara ligavit, illæc*
*Conſtanti Myconæ dedit tenendam.*

'*Delos*, connected with the ſable earth,
'Was once impell'd by ev'ry blaſt of wind,
'And floated, wand'ring in the azure main.
'At laſt a god, with adamantine chains,
'Affix'd this iſle to lofty Gyara,
'And Mycone among the Cyclodes.'

And Ovid. Metam. lib. vi. ver. 331.

*Cui (Latonæ) quondam regia Juno*
*Orbe interdixit: quam vix erratica Delos*
*Orantem excepit, tum quum levis inſula nabat.*

'Whom cruel Juno baniſh'd from the earth,
'Her Delos, then a wand'ring floating iſle,
'Mov'd with her flowing tears and pray'rs receiv'd.'

Even

*quam.* 'The two floating islands in the great Tarquinian 'lake move about with their groves, sometimes assuming a 'triangular, sometimes a globular form, but are never known 'to be of a square figure.' This lake derives the name of Tarquinan from Tarquinium, one of the principal twelve Etrurian cities, whose territories anciently extended to the Lacus Vulsinus, as may be seen in Dionys. Halic. lib. iv. Strabo lib. v. Livy, Frontinus, and Vitruvius; and to this day its ruins are called Tarquene, and may be seen on the left-hand in the way from Rome to Bolsena.

Bolsena is but a poor town, and for what reputation it has is indebted to a pretended miracle that happened here, which gave occasion to the feast of *Corpus-Christi*-day. The ancient Volsinium, formerly one of the chief cities of Etruria *, lies in ruins on an eminence near this place. According to Pliny, lib. ii. c. 52. it was destroyed by lightning, though he does not specify the time of such an accident; but if it happened any considerable time before the Christian Æra, either the city was repaired, or another of the same name was built in its place; it being clear from Tacitus, Annal. iv. c. 1. that Ælius Sejanus, Tiberius's unworthy favourite, was a native of Volsinium; to which Juvenal also alludes in his satires: Miracle of a host.

Even the wise Seneca speaks confidently of this affair, *Quæst. Nat.* lib. iii. c. 25. With Seneca agrees Macrobius, *Saturnal* lib. i. c. 7. Pliny more cautiously says, Hist. Nat. lib. iv. c. 12. *Cycladum media, templo Apollinis & mercatu celebrata Delos: quæ diu fluctuata, ut proditur.* 'Delos, one of the Cyclades, famous for commerce, and for Apollo's 'temple, floated for a long time, as it is said.' From the late improvements in natural philosophy it may be conjectured, that lakes, especially those of a large extent, may produce floating islands in the following manner: great quantities of the long grass growing at the bottom, detaches itself, and ascends implicated together up to the surface of the water; and the agitation of these lakes, by storms, causes a light slime to ascend, or impregnates the water with sandy or terrene particles, which intermix with the floating grass, *&c.* The wind likewise drives the lighter sand from the shore, which also settles on the aforesaid mixture of grass and mud; which increasing in length of time, is imagined to be a solid floating island. Hence it may be reasonably doubted, whether the fixed islands in the Lacus Vulsinus be those described by Pliny.

* Metrodorus Scepsius, who got that surname from his hatred of the Romans, charges them with attacking Volsinium for no other cause than to get into their hands two thousand statues which were in that city. Vid. Plin. lib. xxxiv. c. 7.

—*Idem*

*——Idem Populus, ſi Nurſcia Thuſco*
*Favifſet, ſi oppreſſa foret ſecura ſenectus*
*Principis, hâc ipſâ Sejanum diceret horâ*
*Auguſtum——*

'This ſame unthinking people, if Nurſcia had favoured 'that Tuſcan villain Sejanus, and Tiberius been taken off 'in his old age, even by his practices, would have immediately proclaimed him emperor.'

Nurſcia, according to Livy, lib. vii. c. 3. Cælius, lib. xxii. c. 3. and Tertullian, was a particular goddeſs, poſſibly the genius or the fortune of Volſinium.

Monteſiaſcone. Monteſiaſcone is ſituated upon a mountain, but would be little known, were it not on account of its white muſcadel wine, which yet ſeldom comes to perfection, as it will not bear keeping. Some are for deriving the name of this town from Fiaſcone, which in Italian ſignifies a large flaſk; but it might with greater reaſon be deduced from the Faliſci, the ancient inhabitants of the country in this neighbourhood; and it is conjectured to have been the capital of that people. On the left-hand coming into the city is St. Flavian's church, in which is a monument, ſaid to be erected to the memory of a German, who unhappily was ſo taken with the Monteſiaſcone wine, that he drank himſelf into a fever, which ſoon carried him off. * But of whatever country or family this

* It is probably from the general prejudice concerning the intemperance of the Germans that this Bacchanalian was conjectured to be of that country. The Italians indeed are very liberal of their reproaches, as appears in the following diſtrich:

*Germani poſſunt magnum tolerare laborem,*
*O utinam poſſint & tolerare ſitim!*

'Though ſteel'd to toils, and dauntleſs in the field,
'To thirſt the ſottiſh Germans quickly yield.'

In anſwer to this, nothing can be more appoſite than the following lines, by way of recrimination:

*Ut nos dura ſitis, ſic vos Venus improba vexat,*
*Lex data eſt Veneri Julia, nulla nero.*

'You're given to filthy luſts, and we to drink;
'The Julian law your vices can't confine,
'Whereas no law forbids the uſe of wine.'

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toping traveller was, his other merits, which procured him the honour of being buried before the altar, are indisputable; having, for the clearance of his soul out of purgatory, left six hundred † *scudi* to the church and the poor; the interest of which is annually distributed to the poor in bread and cheese. Another traveller, whose attachment to the wines of Italy had also shortened his days, lies in the church of the Holy Ghost at Sienna, with this epitaph:

*Vina dabant vitam, mortem mihi vina dedere,*
*Sobrius auroram cernere non potui:*
*Ossa merum sitiunt, vino consperge sepulchrum*
*Et calice epoto, chare viator abi.*
*Valete Potatores!*

'Wine, after being the joy of my life, proved the cause 'of my death; nor did I ever see the dawn of day sober. 'My bones are still dry; therefore, dear traveller, pour 'wine on my grave, and drinking a cup thyself, by way of '*requiem* to my soul, go on and prosper.

'Adieu, honest topers!'

From Montefiascone the road at first is on a descent; but you soon ascend to much higher mountains, which are to be crossed in the way to Viterbo, where a delicious plain begins.

Viterbo is the capital of that country which was annexed to the papal see by the gift of the celebrated Mathildis, to whose memory an inscription on stone has been set up in the council-house. The Roman-Catholic writers inform us, that the first date of this opulent princess's liberality to St. Peter's successors was in the year 1077, in the time of Gregory VII. and that this donation was repeated in the year 1102, to Paschal II. as is related at large in *Chartula Comitissæ Mathildis super concessione honorum suorum Romanæ Ecclesiæ facta*, tom. I. *Script. rer. Brunsv. Leibnit.* p. 687, seq. But granting the truth of this account, yet is it evident that such alienations to the prejudice of the emperor and empire were not founded on justice. Though the country about Viterbo be very fertile, the city itself is but thinly peopled, containing scarce fifteen thousand souls; notwithstanding this, it has no less than sixteen parish churches, besides a great num- Viterbo.

† 127 l. 10 s. sterling.

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ber of convents and hoſpitals. Among the ſeveral fountains in this city, that in St. Lucia's ſquare is juſtly admired as the moſt elegant for the workmanſhip, and affords the beſt water. In the cathedral are the monuments of pope Alexander IV. Clement IV. Adrian V. and John XXI. The Franciſcan nuns ſhew, as they imagine, or pretend at leaſt, the body of St. Roſa di Viterbo, which is uncorrupted indeed, but quite black, and dried up like a mummy.

Villa di Lanti. Two or three miles north-eaſt of Viterbo ſtands a moſt delightful villa belonging to the duke of Lanti, which had this peculiar advantage, that of the many dukes who have ſucceeded each other in this ſeat for ſome hundred years paſt, not one has neglected to improve it to the utmoſt of his power; and accordingly this palace abounds in fine pictures, antique ſtatues, and rich furniture. Nothing of the kind can exceed the fountains, grottos, canals, walks, harbours, and groves in the gardens here.

Palace of Caprarola. The palace of Caprarola, belonging to the duke of Parma, ſtands at the diſtance of ten Italian miles from Viterbo towards Rome; but out of the poſt road. It is a place very well worth ſeeing, and was built in the ſixteenth century, by cardinal Alexander Farneſe, under the inſpection of the celebrated architect Giacomo Barocci da Vignola. Its figure is a pentagon outwardly, and reſembles a citadel; but the inward court, which has a gallery round it is quite circular, and yet the apartments are ſquare, and well contrived. The whole art of this ſingularity conſiſts in the different thickneſs allowed to the partition-walls. From the top of it the city of Rome may be diſcerned, though it be twenty-eight or thirty Italian miles diſtant. In this palace is a moſt ſuperb ſtair-caſe; and it is alſo famous for a whiſpering-hall, in which, four perſons ſtanding cloſe to the wall oppoſite to each other, may converſe without being heard by a fifth ſtanding in the center. A ſtamp with a foot on the floor of this hall makes a noiſe, which, to thoſe who are without, ſounds like the report of a piſtol. The cielings and frizes of ſeveral of the apartments are painted by the two Zuccatos, who, particularly in the cardinal's bedchamber, have ſhewed an admirable ſkill and judgment; though the poetical allegories were invented by the *commandeur* Annibal Caro, as appears from a letter of the cardinal Farneſe to him, in Novem-

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ber, 1562. * It is a common miſtake in the deſcriptions of Caprarola, inſtead of the *commandeur* Annibal Caro, to attribute the invention of theſe pieces to the painter Annibal Caracci, who was not born till the year 1560.

The gardens of Caprorola are likewiſe of an elegant deſign, and finely embelliſhed with proper ornaments.

The diſtance from this charming place to Ronciglioni, the next ſtage, is but three Italian miles. This town, with the country of the ſame name, belongs to the duke of Parma. Ronciglioni.

From Ronciglioni to Monte Roſi the diſtance is ſeven Italian miles; and from Monte Roſi to Baccano it is ſeven more. Hereabout, and a ſtage farther, *viz.* to Storta, the country is mountainous, and the roads very bad. Indeed the country here ſeems totally neglected, and is over-run with a kind of long heath or brooms; were it under any other government but the papal, it would doubtleſs long ſince have been cleared and cultivated; eſpecially as the land is well watered, and would admit of very conſiderable improvements. But oppreſſion naturally produces ſloth and ſupineſs, very few caring to work when they know that their induſtry and proſperity will only expoſe them to more ſevere exactions, till they are entirely impoveriſhed. Near Baccano are ſome ſulphur mines, which bring in a conſiderable revenue to the papal treaſury. Monte Roſi. Sulphur mines near Baccano.

Out of the lake of Baccano iſſues the ſmall river Cremera, which croſſes the road, and after a courſe of three miles, runs into the Tiber. It is at preſent called *la Vacca*, and is famous in ancient hiſtory for the ſurprize and ſlaughter of the Fabii by the Vejentes. According to Livy, and other Roman hiſtorians, three hundred and ſix of the Fabii were cut to pieces near this river; one only of the whole family ſurviving, who, by reaſon of his tender years, had been left at Rome †. But how Livy and others, who were men of ſenſe,

* See *Lettere familiari del Commendatore Annibale Caro*, vol. II. 296. See likewiſe Richardſon *Traité de la Peinture & de la Sculpture*, tom. III. p. 536.

† *Livius*, lib. ii. c. 50. *Fabios CCCVI perliſſe ſatis convenit: unum prope puberem ætate relictum ſtirpem genti Fabiæ----futurum.* 'It is 'pretty certain that three hundred and ſix Fabii were ſlain; and that the 'only ſurviving perſon who was to reſtore that family being a boy, was, 'on account of his tender years, left at home.' He was the grand-'father of Fabius Maximus, of whom Ennius ſays:

*Unus qui nobis cunctando reſtituit rem.*
*Vide Virgil. Æneid.* vi. v. 846.

'Whoſe wiſe delays retriev'd the Roman ſtate.'

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could ſo far give credit to this circumſtance as to inſert it in their writings, is, I own, a little ſtrange to me. Livy and Eutropius ſay, that of theſe three hundred and ſix Fabii, every one was capable of commanding an army. Though this is not to be underſtood ſtrictly, it is probable that only thoſe who were grown to years of maturity were choſen for this expedition; elſe it could not have been ſaid of the ſurviving Fabius, then near fourteen, that he was left at home, as too young for the field. Now I leave any one to judge, whether, out of three hundred and ſix ſtout gallant men, and all of a very reputable family, ſome few of them muſt not have been married? Or ſuppoſing only ten or fifteen to have been huſbands, among ſuch a number, could a boy of fourteen years of age be the only one who, on account of his youth, &c. was left at home? Not to mention the little probability that, among all that numerous family, there was but one whom a weak conſtitution rendered unfit for war, or ſickneſs might detain either at Rome, or in the caſtle near Cremera; eſpecially as the Fabii made their ſally from that fort to drive away the enemy's flocks and herds, not with a deſign to fight a pitched battle.

Nine Italian miles north of Rome a wood was rooted up by order of pope Sixtus V. with a deſign to deprive robbers of a retreat, and to open a free paſſage for the north wind towards Rome; and accordingly, ſince that time, the air at Rome is become much more ſalubrious; a conſiderable check being given, by this means, to the noxious effects of the ſouth wind. For the ſame reaſon, the woods ſouth of Rome are kept up as a fence againſt the *Siroco*, or ſouth-weſt wind, and the exhalations ariſing from the moraſſes and ſtagnating waters on that ſide, which would otherwiſe very much incommode the city.

Storta. Veii. The laſt ſtage on this ſide Rome is Storta, near which the capital of the ancient Vejentes is ſuppoſed to have ſtood. The diſtance from Storta to Rome is eight Italian miles.

Rome, Feb. 17, 1730

CHAP.

## LETTER XLVII.

**Of the Extent of Rome; the Pope, his Court, Revenue, and military Forces; the Life and Death of Benedict XIII. and the Intrigues of the Conclave.**

SIR,

IN regard of its preſent extent, and number of inhabitants, ſeveral cities may be found, both in Europe and other parts of the world, ſuperior to modern Rome; but if we conſider its ancient power, and its ſovereignty over ſo many powerful nations for ſuch a ſeries of years, the whole world never produced its equal. Hence Ovid pays it this compliment: Pre-eminence of Rome above other cities.

*Gentibus eſt aliis tellus data limine certo*
*Romanæ ſpatium eſt Urbis & Orbis idem.*

'To ev'ry other ſtate are limits ſet,
'And certain bounds, where its dominion ends;
'But Rome's wide empire e'er the world extends.'

And Martial ſtiles it *Terrarum domina gentiumque Roma.* 'Rome, the miſtreſs of the earth, and queen of nations.' The remains of the ancient walls and buildings of the city demonſtrate, that for its vaſt circumference it might juſtly be claſſed among the principal cities of the world; though I cannot ſubſcribe to the palpable exaggerations both of ancient and modern writers on this head. According to Pliny, lib. iii. c. 5. the city walls in Veſpaſian's time, were thirteen thouſand two hundred paces in circumference; and Vopiſcus, who wrote in Aurelian's time, magnifies them to fifty thouſand. This muſt either be a notorious error of the tranſcriber, or ſuch a circuit muſt have included the ſeats and gardens in the neighbourhood of Rome. What Voſſius, in his *Variæ obſervationes*, endeavours to prove, is very weak and abſurd; Fabulous accounts.

abſurd; for he would fain perſuade his readers, that Rome was twenty times as large as Paris and London put together; that Nero's palace alone took up more ground than the greateſt of our modern european cities; that the number of ſlaves in Rome amounted to eight millions, and the inhabitants in general to fourteen millions; whereas, according to him, the cities of Paris and London do not contain above ſix hundred thouſand ſouls each, and the whole number of inhabitants, in the ſeveral countries of Europe, do not exceed twenty-eight millions. Whoever gives credit to theſe bare aſſertions ſhould not diſpute with him, when he affirms, the inhabitants of Nanquin, a ſingle city in China, to be above twenty millions. Theſe exaggerations are ſtill far ſhort of Roleſinck's, in his *Faſciculus temporum*, who computes the inhabitants of Rome, in the time of her higheſt proſperity, at twenty-ſeven millions and eighty thouſand. Lipſius, under the name of Rome, comprehends all the circumjacent country, as far as Oſtia Aricia, Ocriculum, and other diſtant places; but this method was not cuſtomary among the ancient writers, and it would be juſt as reaſonable to extend Paris to Verſailles, or include Graveſend within London. Should it be objected, that, according to Pomponius, the word *urbs* ſignifies indeed what is incloſed by the walls; but the name Rome is to be taken in a larger ſenſe, which is farther confirmed by the civilian Paulus in theſe words, *Urbis appellatio muris, Romæ autem continentibus ædificiis finitur, quod latius patet*; yet it is evident, that *Continentia ædificia*, or contiguous buildings, do not include country ſeats, villages, and towns, and ſome at a conſiderable diſtance. Nay, ſuch is the infatuation of Lipſius, in magnifying the extent of Rome, and the number of its inhabitants, that he does not ſcruple to alter and falſify ſuch paſſages in ancient writers as make againſt his chimeras, and blindly follows the moſt abſurd and extravagant aſſertions of the Greeks, who were remarkable for their flattery to the Romans. Was ever any thing more ridiculous than what the orator Ariſtides ſays of Rome in Adrian's time? 'It is ſo large, ſays this writer, 'that in any part of it a perſon may always, with ſome reaſon, think himſelf in the center of it; ſo that a whole year 'is not ſufficient to enumerate other cities, that are, as it 'were, included in this celeſtial city: whole nations, as Cappadocians, Scythians, and others, having, in numberleſs 'multitudes, at once ſettled in Rome.' This boaſt, in reality, can relate only to the few quarters, or wards, where

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ſome individuals of thoſe nations uſed chiefly to live. Veſpaſian's ampitheatre was about a hundred and fifty feet in height; yet Ammianus Marcellinus, lib. xvi. c. 16. is pleaſed to ſay, that its height is ſcarce diſcernable by human eyes. In Pliny the elder's time, the eaſtern part of the city was terminated by the *Agger Tarquini*, or Tarquin's Rampart, as it is to this day; and the monument of Ceſtius may be concluded to have been the weſtern bounds, as the ancient Romans did not admit of tombs or ſepulchral monuments within the city. Towards the Ponte Molle, as in modern times, there was an open plain, in which Conſtantine the Great drew up his army in order of battle; and the Vatican mount is known to have been intirely without any buildings.

It is very probable, both from the preſent ruins and paſſages of ancient writers, that in moſt places, the walls of the modern city were the limits of the ancient, and that the entire circumference of both was nearly equal; but there is a very great difference in the number of buildings on the ſame ground-plot; for the plan of modern Rome plainly ſhews, that one half of it is not built upon; and that thoſe places on which the moſt ſplendid and magnificent ſtructures anciently ſtood, are now turned to gardens, fields, meadows, vineyards, and even waſte ground. To walk round the circuit of the city, including all the windings and angles of the walls, takes up at moſt but four hours, being about thirteen ſhort Italian miles; whereas a tour round Paris and its ſuburbs will require ſix or ſeven hours.

Number of inhabitants in ancient Rome.

As to the number of inhabitants in ancient and modern Rome, Livy, lib. i. c. 44. informs us, that in the time of Servius Tullius the citizens were computed at eighty thouſand, which, in the conſulſhip of Quintius, were increaſed to a hundred and twenty four thouſand two hundred and fourteen. (Idem. lib. iii. c. 3.) But it is not to be imagined that this number includes only ſuch Roman citizens as were houſekeepers at Rome; it rather comprehends all who were made free of the city, though they reſided in other parts of the empire. This honour at firſt was not ſo cheap as it was afterwards under the prevalence of corruption, when this privilege was laviſhly beſtowed on whole cities and provinces; till at laſt the emperor Antoninus declared all free ſubjects of the Roman empire citizens of Rome, and thus finally abrogated the diſtinction which otherwiſe had ſuffered continual violation. At firſt, the Roman legions conſiſted only of citizens of Rome; but this was ſoon altered. The Luſtra

were inſtituted every fifth year, for taking an account of the number of the people, and the payment and proportion of the taxes. In the dictatorſhip of Quintus Fabius Maximus, the Roman citizens amounted to two hundred and fourteen thouſand; and this *luſtrum* was a work of time, being carried on through all the provinces (Liv. lib. xxix. c. 37.) Before the civil wars, it appears from Florus's epitome of Livy, that the number of Roman citizens, at the higheſt calculation, was four hundred and fifty thouſand; but generally they were reckoned to be betwixt two and three hundred thouſand, till the civil diſcords reduced them to a hundred and fifty thouſand. This calculation is attended with no difficulty, Plutarch and Appian concurring in it; and the latter ſays, 'that the civil wars had deſtroyed above half the 'Roman citizens.' Suetonius, c. 41. in Cæſare, informs us, 'that Cæſar diminiſhed the number of thoſe to whom 'corn was diſtributed out of the publick granaries, and that 'only three hundred and twenty thouſand partook of that 'donation.' But on theſe occaſions, the queſtion was not concerning citizenſhip, but indigence; and thus all the common people who preſented themſelves were gratified. Theſe calculations being indiſputible, we cannot but wonder at reading in Tacitus what he ſays concerning the emperor Claudius, *Gendidit luſtrum, quo cenſa ſunt civium LXVIIII centena & LXIIII millia.* 'He ordered a *luſtrum*, by which 'the number of citizens was found to be ſixty-nine claſſes of 'a hundred, and ſixty-four of a thouſand each;' for before, in the courſe of ſome centuries, the number had increaſed but four or ſix fold. In the ſhort interval between Cæſar's triumph and Claudius's *luſtrum*, which at moſt was not above eighty years, according to this account, the proportion had at once, as it were, roſe forty-ſix to one. This is either owing to the negligence of tranſcribers, or Tacitus had formed his computation upon very different grounds from Livy. Poſſibly the caſe is, that in Tacitus's time, the number of perſons, men and women, old and young, intitled to the freedom of Rome, amounted to betwixt ſix and ſeven millions. They who aſcribe to ancient Rome ſuch an incredible number of inhabitants, if they allow that its circumference did not extend beyond the remains of its ancient walls, muſt have recourſe to the height of the houſes, but to very little purpoſe: for Strabo, in his fifth book, mentions an order of Auguſtus againſt building houſes above ſeventy feet high; and according to Aurelius Victor, Trajan reduced the ſtandard

and to sixty feet, which is equal but to about four or five stories, especially in hot countries, where low rooms are very inconvenient. Now it is well known, that this is the common height of the houses at Vienna, Paris, and other modern capital cities, and, consequently, in this point, Rome had no particular advantage over them.

If Rome contained so many millions of souls, I see little reason why Suetonius, in his life of Nero, should set it down as something very extraordinary, "that the pestilence in one autumn had swept away no less than thirty thousand people;" it being known from experience, that in populous cities the annual number of natural deaths is about one in twenty-six, or thirty. Hence it is evident, that a city, containing four millions and a half of inhabitants, according to the common course of nature, without any pestilence interfering, must lose every quarter of a year above thirty thousand of its inhabitants. London contains a million of inhabitants, * and the burials are annually about twenty-six thousand; but the plague in king Charles the second's time carried off ninety-seven thousand. Whatever was the number of the inhabitants of ancient Rome, it greatly exceeded those of modern Rome. It appears from Ciacconius's life of Gregory XI. that in 1376, all the souls in Rome amounted only to thirty-three thousand. In the quiet and happy reign of pope Leo, according to Paulus Jovius, they were increased to eighty-five thousand; but in the tumultuous times, under Clement VII. they sunk again so low as thirty-two thousand. In the year 1709, the number of births at Rome were three thousand six hundred and sixty-two; and the whole number of inhabitants amounted to a hundred and thirty-eight thousand five hundred and sixty-eight. Among these were forty bishops, two thousand six hundred and eighty-six priests, three thousand five hundred and fifty-nine regulars, one thousand eight hundred and fourteen nuns, three hundred and ninety-three courtezans, or common prostitutes, and fourteen moors. In the above-mentioned calculation, the Jews, who are generally about eight or nine thousand, were not

Number of inhabitants in modern Rome.

* In the year 1716, a wager was laid at Hanover, betwixt lord Wharton and count Monçea, concerning the number of the inhabitants of London, which the former affirmed to be fifteen hundred thousand. The decision of this wager was referred, by letter, to the lord mayor of London, who allowed my lord Wharton to be in the wrong, but judged the number to be at least eleven hundred thousand.

thought worthy to be included. Five years after this calculation was made, *viz.* 1714, in the month of July, pope Clement XI. ordered Carraccioli to take an account of all the inhabitants of Rome, which then amounted to a hundred and forty-three thouſand; whereas Paris can produce at leaſt eight or nine hundred thouſand, and London ſtill more, as may be evidently ſeen by their yearly bills of mortality.

Number of inhabitants at Paris and London.

Parallel betwixt London and Paris.

The laſt-mentioned city, within theſe twenty years, has increaſed prodigiouſly, and the difference between London and Paris will plainly appear to any one who takes a view of Paris from the tower of Notre Dame, and of London from the upper gallery of St. Paul's. As to the number of inhabitants, London is better adapted for it than Paris, which abounds with ſpacious convents, the inhabitants of which bear little proportion to their largeneſs. The Seine alſo employs but few people, whereas the many hundreds of large veſſels, and ſome thouſands of boats which ply on the Thames, maintain more people than are uſually found in a large city. Some conjecture may be formed of the number of inhabitants at London, from the conſumption of eatables; for, my lord Townſend, in the year 1725, aſſured the king of Pruſſia, at Herenhauſen, which is confirmed by exact regiſters, that one day with another, it amounts to twelve hundred oxen, beſides which, above twenty thouſand ſheep, and twelve thouſand hogs and calves, are conſumed there every week.*

The ſovereignty of ancient Rome, over a great part of the world, may ſeem to raiſe it conſiderably above modern Rome; but the latter alſo glories in a monarchy raiſed by the profoundeſt policy, and by an artifice of a very ſingular nature; and, in reſpect of dominion, eſpecially before the time of Luther, it almoſt ſurpaſſed even ancient Rome, according to Proper's words:

*Facta Caput mundi quidquid non poſſidet armis*
*Religione tenet.*

'She is become the metropolis of the world; and thoſe 'countries where her arms have not penetrated, ſhe holds 'by the tenure of religion.'

* According to Maitland's calculation for the ſame year, there were conſumed in London in 1725, 98,244 oxen, 711,123 ſheep and lambs, 194,760 calves, and 186,932 hogs, and a proportionable quantity of fiſh, fowl, and vegetables. It muſt be obſerved, that London is conſiderably increaſed ſince that time. The number of houſes, according to the ſame author, in London, Weſtminſter, and Southwark, is 95,968.

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With regard to external ſplendor, its ſtately temples, and magnificent palaces, I am inclined to think that modern Rome is ſuperior to the ancient; at leaſt, in this particular, I differ from St. Auſtin, who, preferably to all other things, wiſhed to have ſeen *Chriſtum in carne, Paulum in ore, Romam in flore*. 'Chriſt in the fleſh, St. Paul preaching, and Rome 'in its ancient glory.'

What high ideas Petrarch entertained of the grandeur of ancient Rome, appears from the following beautiful lines of that celebrated poet:

*Qui fu quella di Imperio antica ſede,*
*Tenuta in pace e trionfante in guerra.*
*Ou! perch' altro che il loco hor non ſi vede,*
*Quella che Roma fu giace, s' atterra.*
*Queſte cui l'herba copre e calka il piede*
*Fur mali ad ciel vicine, & hor ſon terra.*
*Roma che'l mondo vinſe, al tempo cede,*
*Che i piani inalza, e che l'altezza atterra.*
*Roma in Roma non e. Vulcano e Marte*
*La Grandezza di Roma a Roma han tolta,*
*Struggendo l'opre e di Natura e di Arte*
*Volia ſoſopra il mondo e'n polve e volta*
*E fra queſta ruina a terra ſparte*
*In ſe ſteſſa cadea monta e ſepolta.*

'Here ſtood th'auguſt and ancient ſeat of empire,
'In war victorious, dreaded ev'n in peace;
'Here ſtood, alas! its place is only ſeen,
'And what was Rome lies bury'd in its ruins.
'Thoſe lofty ſtructures, whoſe aſpiring heads
'Tow'r'd up to heav'n, are levell'd with the earth,
'Overgrown with weeds and trampled under foot.
'Rome, which was once the miſtreſs of the world,
'Yields to the tooth of all-devouring time,
'Which levels heights and raiſes humble plains.
'Rome is no longer Rome.—The fire and ſword
'Her grandeur have deſtroy'd, and laid in duſt
'The noble works of nature and of art;
'And here her ſcatter'd fragments lie interr'd.'

But ſince Petrarch's time things are very much altered at Rome; beſides, the veneration for antiquity, and the natural prejudice of mankind, in favour of things loſt or abſent,

makes them to be looked upon in a different light from those that are present and strike the senses. The beauty of a city doth not wholly consist in the multitude of statues, and the enormous extent and largeness of public edifices, such as were the pride of ancient Rome: And as Europe at present cannot shew any structure equal in beauty and magnificence to St. Peter's church in the modern city, so I question whether Nero's golden palace, or any of the temples in ancient Rome, could be compared to this noble edifice.

*Qui miseranda videt veteris vestigia Romæ,*
*Hic poterit merito dicere: Roma fuit.*
*Aſt qui celſa novæ ſpectat Palatia Romæ,*
*Hic poterit merito dicere: Roma viget.*

'Whoever beholds the ruinous remains of ancient Rome, 'may well say Rome is no more; but whoever turns his 'eyes towards the splendid palaces of new Rome, may as 'justly say, Rome still flourishes.'

Power of the pope.

When the vast sums remitted to this city from all Roman-catholic countries are considered, it is no longer a wonder, that, with such resources, it has weathered so many severe storms. It is but a few centuries since the power of the pope was such, that several monarchs not only paid him a yearly tribute, but if they offered to act contrary to his holiness's pleasure, or did not in every thing fully comply with his commands, tumults, excommunications, and sometimes even the loss of their crowns and dominions were the consequence, and this without any respect of persons, or distinction of nations. St. Antoninus observes, that the words of David, in the viiith psalm, *viz.* 'Thou hast put all things under his 'feet; all sheep and oxen, yea, and the beasts of the field; 'the fowl of the air, and the fish of the sea,' were literally accomplished in the pope. The sheep, according to that sagatious commentator, signify the christians; the oxen, the Jews; the beasts of the field, the Pagans; the fowls of the air, good and evil angels;* and lastly, by the fishes of the

Proved from psalm viii.

* Concerning the pope's prerogative over angels, I remember in a manuscript of pope Clement the VIth's bull for the jubilee of the year 1350, kept in the city library at Utrecht, to have read these words: *Mandamus Angelis Paradiſi quod animam illius a purgatorio penitus abſolutam in Paradiſi gloriam introducant.* 'We require and command the angels of para-'dise that, as we have discharged his soul from purgatory, they will im-'mediately carry it to the joys of paradise.'

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ſea, are meant, the ſouls in purgatory. The orthodox cannot take offence at this interpretation, as they are compared to that innocent ſerviceable creature the ſheep; but the heretics are little obliged to Urbano Cerri, who, in his ſtate of the Romiſh church, always ſpeaks of them as unclean beaſts; and with his elogium on pope Innocent XI. for his zealous perſecution of heretics, he introduces ſome fervent exhortations, encouraging him to go on; profanely applying theſe words in the Acts of the Apoſtles to the Roman pontiff, 'Riſe, Peter; kill and eat.'

The great power of the pope muſt be attended with a very large revenue, were it to conſiſt only of the profits ariſing from diſpenſations, annates, palls, canonizations, &c. But the wealth of thoſe families, whoſe good fortune it has been to have one of their relations exalted to the papal dignity, is a convincing proof of this; for, notwithſtanding the pope's profuſe way of living, they leave ever-grown fortunes, both in land and money, to their heirs. How thoſe fortunes are raiſed is well known to the Ottoboni, Altieri, Chigi, Pamfili, Barberini, Borgheſe, Ludoviſi, and other *caſe papaline*, or papal families. It has been computed, that Urban VIII. who was one of the Barberini, left to his family above twenty-four millions of Roman *ſcudi*; * and this partly accrued from the confiſcations of the effects of three thouſand unhappy perſons who were put to death by the inquiſition. Pope's revenues.

The family arms of pope Innocent XII. are three cups, which he ordered to be inverted, implying, that inſtead of filling, he intended to pour out and diſtribute, adding this motto, *Aliis, non ſibi*. 'To others, not to himſelf;' but Paſquin placed the comma after the word *non*, and thus quite altered the meaning, though with too much truth.

The lands and revenues of the pope are managed by the apoſtolic chamber, where the employments are ſo lucrative, that the more conſiderable are ſold for eighty or a hundred thouſand dollars. † Collations to eccleſiaſtical benefices, diſpenſations, &c. are made out in the datary, ſo called from the uſual ſignature *Datum Romæ apud ſanctum Petrum*, &c. when the pope is at the *Vatican*, and *apud ſanctam Mariam majorem*, when he is at the *Quirinal* palace. Every inſtrument, after paſſing through the datary, comes into the ſecretary of ſtate's office, of which the datary is but, as it were, a department. The *rota* is a kind of parliament, or ſuperior court of judicature. Apoſtolic chamber. Datary. Rota.

* About 6,000,000 *l.* ſterling. † About 22,500 *l.* ſterling.

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Conſiſtory of cardinals.

The higheſt aſſembly is the conſiſtory, where the cardinals ſit and vote; and on ſome particular occaſions, there is free admittance into this court, as happened on the 11th of February laſt, at the promotion of cardinal Salviati. About nine in the morning, the cardinals met in their long robes and mantelets of ermine, but without any black ſpots; on their heads they wore red ſilk caps, ſhaped almoſt like thoſe of the Jeſuits. The cardinals, who had been regulars, appeared in the habit of their order, made of a thin cloth. The pope came in a cloſe epiſcopal veſtment of gold tiſſue, with a mitre embroidered with gold on his head; and, on each ſide of his ſeat, which was elevated above the reſt, and under a canopy, was placed a large fan, made of white peacock's * feathers. The cardinals ſat on the ſecond bench from the floor, the firſt bench being aſſigned for their *caudatarii*, or train-bearers: the pope being ſeated, the cardinals, with their robes ſweeping the ground, came up to him, according to their ſeniority, to make the uſual ſalutation.† Afterwards Salviati being called in, he appeared in the habit of a cardinal; and having firſt kiſſed the pope's foot, and then his right hand, his holineſs embraced him. After this ceremony, he went about and kiſſed all the cardinals. In the mean time a motion was read in Latin, concerning a canonization to be deliberated on, little of which being underſtood, nobody ſeemed to give any heed to it.‡ This round of ſalutations being over, the new cardinal was again led to the papal chair, where his holineſs, during the recital of ſome prayers, put the red hat on his head, but it was immediately taken off again.

Courtly ſoftening a denial.

When a memorial or petition is delivered to the pope, and returned with *lectum* written on it, it is an ill omen, indicating, that it has indeed been read, but, at leaſt for the preſent, will not be granted; this manner of ſoftening a de-

* That the ancients made their *flabellas* or fans of pea-cocks feathers, may be ſeen from Montfaucon's *Antiq. exp. ſuppl. tom.* i. *tab.* 2. Such alſo were the fans made uſe of by the deacons for driving away the flies, that they might not fall into the chalice, (*Anſelmus, lib.* 3. *Ep.* 162. *Durandus, lib.* 4. *c.* 35. *n.* 8, 9, and the author of the *Conſtitutiones Apoſtolicæ*;) and among the Greeks to this day, ſuch a *flabellum* is put into the hand of the deacon at his ordination.

† It is only at the adoration on his election, and at the coronation of a pope, that the cardinals kiſs his feet.

‡ Every canonization is rated at a hundred thouſand Roman *ſcudi*, or 21250 *l.* ſterling; and in the year 1712, there happened no leſs than four.

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nial has no affinity with the phraſe uſed by Henry IV. of France, *Nous verrons*, 'We'll ſee.'

The pope's military forces, whether by land or ſea, make no great figure. The place where any of his ſoldiers are to be ſeen, are the caſtle of St. Angelo, Civita Vecchia, Urbino, Ferrara, and ſome ſmall forts on the frontiers. The pope's Swiſs guards are well paid and cloathed, yet their chief employment is to keep off the crowd at public ſolemnities. I muſt ſay, that foreigners, on all occaſions, find them very civil, eſpecially if addreſſed in German by the title of Landſmann, which is more than can always be ſaid of their countrymen at Verſailles. I remember that an Auſtrian nobleman, of great rank, being preſſed by the crowd, in return for his condeſcending compliment of Landſmann, received this anſwer, 'Ay! to-day every bear-leader calls us countrymen.' Of the pope's military forces. Swiſs guards

For preventing all diſorders and tumults, there is, at Rome, a corps of three hundred Sbirri, commanded by a captain, who is called il Barigello; he is diſtinguiſhed from the reſt by a gold chain and medal; and when he has a mind to be known, he wears the chain about his neck. This poſt was formerly very creditable, but now is accounted contemptible; and pope Clement XI. endeavouring to reſtore it to its former eſteem, by perſuading ſome perſons of family to accept of it, was anſwered, that the beſt way to bring that poſt into credit again, would be to beſtow it on the nephew of a pope; as, after ſuch a predeceſſor, no man would be aſhamed of it: But the pope and his relations purſued a higher game, and ſo the affair remains as it was. The preſent Barrigello was formerly a captain in a marching regiment, and, for his good parts and agreeable addreſs, was received into the beſt of company; but falling into low circumſtances, he accepted of this employment, which at once deprived him of all commerce with his former friends and companions. Sbirri.

The cardinals make no extraordinary figure, for perſons who claim an equality with crowned heads. The title of cardinal is indeed of ſome antiquity, but not in the preſent acceptation of it. Formerly the biſhop of Rome was choſen by the clergy and people, and afterwards confirmed by the emperor; by whom alſo he was ſometimes deprived for turbulent and ſeditious practices. It was under pope Nicholas II. that the cardinals firſt began to acquire ſuch high reputation. The red hat was conferred on them in the year 1243, Dignity of a cardinal.

1243, by Innocent IV. at the council of Lyons, as Nicholas de Curbio obſerves in his life. To Paul II. they owe the ſcarlet robes, and the title of *eminentiſſimus* they hold from Urban VIII. whereas before they were ſtiled *illuſtriſſimi*, in common with other biſhops and prelates. The red hat is an emblem of their readineſs to ſhed their blood for the catholic faith, though the cardinals make no great figure in the liſt of martyrs. It is certain, that upon the whole the ſcarlet veſtment is very becoming; even the dead cardinals are painted with this colour, in order to ſet off their cadaverous viſages; and it is no longer ago than laſt March that cardinal Pamfili lay in ſtate at St. Agnes's church, whoſe roſy livid countenance was entirely owing to carmine or vermillion.

Cardinals nominated by crowned heads.

In the promotion of foreign prelates to the cardinalſhip, the pope allows of the nomination by crowned heads of the popiſh religion. This privilege the king of Sardinia obtained by a refined piece of policy, for he recommended to Benedict XIII. Ferrari, brother to the marquis d'Ormea, whom the pope himſelf wiſhed to ſee inveſted with the purple. I could likewiſe name a cardinal who owed his promotion to the defender of the proteſtant faith, *viz.* George I. king of Great Britain, who procured him the king of Poland's nomination; but the circumſtances of this intrigue are beſt known to the preſent biſhop of Namur, formerly known by the name of Abbé Strickland. The conclave is the theatre where the cardinals principally endeavour to diſplay their abilities, and where many things are tranſacted which favour little of their pretended divine inſpiration. It is known, that during the election of a pope in the year 1721, the feuds and animoſities ran ſo high, that they fell to blows, and threw the ſtandiſhes at one another. In this fray Davia, Albani, Pamfili and Althan, diſtinguiſhed themſelves, ſo that it is not at all ſtrange, that, among the attendants of the conclave, there are always two or three ſurgeons in waiting. Davia, a Bologneſe, and uncle to the famous general Caprara, was of a family which had always been in the Auſtrian intereſt; but ſoliciting a benefice in the dutchy of Milan, and meeting with a repulſe, he left the imperial party, and went over to Paolucci, who, on the very firſt day, was near carrying the election. Twenty-eight cardinals went into the conclave, and it was ſecretly conſerted between them to chuſe a pope before the foreign and abſent cardinals could repair to Rome. In the ſcrutiny made

Account of the conclave.

made in the morning, Paolucci had nine votes, and in the evening ſeven more. It ſeems two thirds of the voters preſent determin the buſineſs in favour of him with whom they ſide; ſo that Paolucci was within three ſuffrages of carrying his point, which probably he might have gained over by his intrigues that night, had not cardinal Althan, the imperial miniſter, formerly excluded him in his ſovereign's name; for the emperor, and the kings of France and Spain, have, at the election of a pope, the privilege of excepting againſt, and ſetting aſide, any perſon propoſed for that dignity. But this muſt be done before the requiſite number of votes have been declared in his favour; and this excluſion takes place, though the bills or votes after the ſcrutiny have been actually counted, the proteſt being of force, if made before the laſt ballot, which is to make up the requiſite number, be opened. Whilſt an election may be prevented by intrigues, an excluſion is ſeldom made uſe of. Cardinal Salerno, a Neapolitan, who lay under great obligations to the imperial court, yet, as a Jeſuit, being deſirous of a pope whom he knew zealous for the conſtitution *unigenitus*, was Paolucci's chief agent: but ſeeing a ſtop put to his election, he left the conclave on pretence of a ſudden illneſs. Intrigues in the conclave

What is ſaid to have paſſed upon the deceaſe of Alexander VII. is no tale invented by proteſtants, but related by grave Roman-catholics, *viz.* That on the laſt day, cardinal Sforza going into the conclave, aſked another cardinal, his intimate friend, what he thought would be the iſſue? who returned him this frank anſwer: 'Signior cardinal, if the French 'make the pope, it will be cardinal Farneſe; if the Spa-'niards, cardinal Roſpigliоſi; if he is made by the people of 'Rome, it will be cardinal Barberini; if the Holy Ghoſt 'appoints him, cardinal Odeſchalchi will be the man; if 'the devil have a hand in it, it muſt be your eminence, or 'myſelf.' Upon this Sforza anſwered with a laugh, 'then 'Roſpigliоſi will be the man.' Who accordingly was choſen by the name of Clement IX.

In the year 1724, upon the death of Innocent XIII. the following ſatirical diſtinction was made between the candidates for the papal throne:

*Il Cielo vuol Orſini*
*Il Popolo Corſini*
*Le Donne Ottoboni*
*Il Diavolo Alberoni.*

'Heaven

'Heaven is for Orſini,
'The people for Corſini,
'The ladies for Ottoboni,
'The devil for Alberoni.'

But Orſini was choſen by the name of Benedict XIII.

During the conclave, every day brings forth *Paſquinades*, copies of which are ſold in coffee-houſes to foreigners, with a very grave requeſt from the venders of keeping them ſecret; but they are generally too inſipid to be tranſcribed, and therefore I ſhall not trouble the reader with them.

Duration of the conclave

One would think ſome means ſhould be laid down for limiting the duration of a conclave, as ſuch a cloſe confinement cannot but be extremely inconvenient to the cardinals, who are accuſtomed to live in ſpacious palaces. In England, the juries, in criminal caſes, are locked up without meat, drink, fire, or candle, till they agree in a verdict. How far this might be imitated with regard to conclaves, I leave to abler heads to determine. At leaſt it would put a ſtop to a great deal of caballing, and to many improper liberties allowed the conclaviſts; for they are a ſet of people who muſt be kept in good humour, as having been privy to the moſt clandeſtine intrigues.* That their favour is of great impor-

* Polanus, though a Roman-catholic, in his hiſtory of the council of Trent, lib. vi. has this paſſage: *Solent eſt Cardinalibus, cum ingrediuntur Conclave, in quod includendi ſunt ad electionem futuri Pontificis, ut ſinguli duos habeant miniſtros, unum tanquam Sacellanum, alterum veluti Cubicularium. Hos plurimum eligunt non tam ut perſonis Dominorum, quam ut negotiationibus inſerviant, adeoque uſu venire ſolet, ut optimi cenſeantur in urbe Roma aulici, non minorem in negotiando ac ſuffragiis emendicandis, quam ipſi Domini, partem obtinentes. Unde conſuetudo inveteravit, ut egreſſi conclave in novi Pontificis familiam adſciſcantur, horumque ſinguli privilegiis loco ac conditione cujuſque convenientibus, prout Sacerdotes ſunt aut Seculares, ornentur. Jam inter Privilegia, quæ dari ſolebant Sacerdotibus, hæc erant, ut, quæ poſſidebant beneficia, in manus cujuſcunque Eccleſiaſtici ad libitum reſignare poſſent, qui ea conferret in illum, quem ipſi nominabant. Item ut Sacerdotia ſua cum quocunque altero beneficium tenente poſſent permutare, & ad voluntatem deligere eum, qui in utrumque beneficium conferret. Ab hac facultate adeo immani & extraordinaria nata eſt aperta beneficiorum nundinatio: adeo, ut Epiſcopis, quorum in Diœceſi talis aliquis Conclaviſta erat, neceſſe eſſet, Canonicatus, beneficia parochialia, aliaque magno Eccleſiæ ſcandalo ad ipſorum arbitrium permutanda permittere. De his Hiſpanorum erat querimonia.*--- 'The cardinals, at going in-
'to the conclave, where they are ſhut up till a pope be choſen, have uſu-

tance

tance to the candidates, the hiſtory of papal elections ſufficiently demonſtrates, they having been often the occaſion of their loſing or gaining the pontificate. In the conclave held upon the deceaſe of Paul II. Nicholas Perotii, conclaviſt to cardinal Beſſarion, from an unſeaſonable care not to break in upon his maſter's meditation, denied admittance to three of the leading cardinals, who came to offer him their joint intereſt; but reſenting this impertinence, they went away, and gave a turn to the election in favour of Sixtus IV. Theſe laſt ten years have produced four vacancies in the pontifical chair. Clement XI. died in 1721, who was ſucceeded by his ſucceſſor Innocent XIII. of the houſe of Conti. The miniſters of the latter, cardinal di St. Agnes and Monſignore di Riviera, were men of parts, and under whoſe adminiſtration every thing went on well. The pope himſelf was a very great epicurean, ſo that one ready way to his favour was to preſent him with ſome extraordinary diſh, or exquiſite liquor; he alſo was fond of ſmoaking. Having once indulged himſelf too far in eating fiſh, an emetic was preſcribed by his phyſicians, who, for want of attention to a rupture with which the pope had lately been afflicted, by this means cauſed a mortification in that part, which put an end to his life in March, 1724. His ſucceſſor did not diſcharge the phyſician from his ſervice, but would never take any of his medicines. On the 29th of May, 1724, Franceſco Vincenti Maria, of the illuſtrious houſe of Orſini,

Account of the ſeveral popes.

'ally two attendants, one as a chaplain, the other as a valet; though in 'effect their principal employment is to carry on the intrigues, canvaſs 'votes, and enter into negotiations no leſs than their maſters themſelves. 'By this ſervice they acquire ſuch addreſs as to paſs for the moſt dextrous 'courtiers in Rome. It is grown a cuſtom, that at the riſing of the con-'clave, they are taken into the new pontiff's houſhold, and there handſomely provided for as eccleſiaſtics or laymen. Now among the privileges of the eccleſiaſtics they are allowed at pleaſure to reſign their benefices in favour of any other, to whom they ſhall chuſe to transfer them, 'and likewiſe to exchange their benefices with any other, and chooſe him 'who ſhould collate both. From this enormous privilege has ariſen the 'public bargaining for benefices; ſo that a biſhop, whoſe misfortune it 'is to have ſuch a conclaviſt in his dioceſe, muſt allow of the exchange 'of prebendaries, canonries, benefices, &c. at ſuch an one's pleaſure, to 'the great ſcandal of the church. Spain made loud complaints of theſe 'abuſes.—

ſucceeded

* ſucceeded to the pontificate by the name of Benedict XIII. He had from his youth affected the monaſtic life, and ſuch was his indifference to the world, that, till the general of his order, which was the Dominican, charged him upon his oath of obedience, he would not accept of a cardinal's hat. When he was elected pope, he was ſo far from being in the leaſt elevated, that he gave the cardinals to underſtand, 'That they have acted amiſs, in preferring him to 'one better qualified. As to the eccleſiaſtical functions, 'he hoped he ſhould diſcharge them; but in civil matters 'and politics, which were alſo neceſſary, he ſhould be to-'tally at a loſs.' There were ſeveral ready to eaſe him of that burden; but the misfortune was, that he had no talent at chuſing miniſters, and, unhappily for his country, cardinal Coſcia came to be at the head of all affairs. The pope, in the mean time, was very aſſiduous in viſiting churches, and conſecrating altars; he alſo regulated the ſhape of wigs, beards, and other trifles among the clergy; and what was much better, ſhewed a very ſympathiſing regard to the poor. He gave himſelf ſo little concern about worldly affairs, that he ſcarce knew the current coins; and, on account of his diffuſive liberality, care was taken, towards the latter part of his life, that none, who were apprehended to want his bounty, ſhould be left alone with him. This was firſt occaſioned by a pilgrim, who, in a private audience, ſo pathetically ſet forth the diſtreſſes of his family, that his holineſs granted him three hundred *ſcudi* for himſelf, a like ſum for his wife, and four hundred for his children.† The treaſurer, when ordered to get the money ready againſt

* The principal families of Rome are the Orſini, Colonna, Conti, and Savelli; next are theſe of Sforza, Gaetani, Ceſarini, Ceſi, Caffarelli, Salviati, Altemis, Carpegna, Ruſpoli, Vaini, Muti, Lanti, Frangipani, Borgheſe, Chigi, Pichi, Ludoviſi, Falconiere, Cibo, Eliſei, Juſtiniani, &c.

The chief of the Orſini family is always *Capo Barone è Principe del Soglio*; i. e. 'Head baron and prince of the throne.'

The chief of the Colonna is hereditary high conſtable of the kingdom of Naples, and *Capo Barone è Principe del Soglio Papale.*

The chief of the Savelli is marſhal of the holy church, and hereditary keeper of the conclave.

The chief of the Conti, the duke di Poli, is *preſetto*, or preſect of the papal chapel.

The chief of the Ceſarini is always *gonfaloniere*, or ſtandard-bearer to the pope.

The *Principi del Soglio*, on public ſolemnities, ſtand on the right ſide of the pope's chair, and give place only to the nephews of the reigning pope.

† In all about 250*l.* ſterling.

the

the next morning, was for making ſome remonſtrances, but the pope, who indeed in other matters did not like to be reaſoned with, ſtopped is mouth with ſaying, *Jo lo voglio coſi*; 'I'll have it ſo.' However, it came into the treaſurer's head to get the ſum in copper coin; ſo that it filled ten large money-bags, which the next morning were brought into the pope's chamber. His holineſs aſked, with ſome ſurpriſe, for what uſe ſo much money was deſigned! Upon being told that it was the thouſand *ſcudi* which he had the day before granted to an unknown beggar, he was amazed, and ſaid, That he little imagined it to be ſuch a heap of money; and ſending for the pilgrim, diſmiſſed him with one bag only. Thus the treaſurer ſaved him nine hundred *ſcudi*; but whether they were put to a better uſe, is a queſtion. His bed-chamber in the Vatican was a kind of garret, without hangings, or any other furniture than a plain table and two wooden chairs; and to the day of his death he perſevered in a courſe of mortification and ſelf-denial. Yet, amidſt theſe auſterities, he took a great quantity of ſnuff, and even repealed the bull of excommunication iſſued by Innocent XII. againſt taking ſnuff in St. Peter's church.* I have already obſerved, that his fault was being a little too much wedded to his own opinions; and once diſcourſing with cardinal C---- about introducing the bull *unigenitus* into the Roman-catholic ſtates of Germany, the cardinal endeavoured to diſſuade him from ſuch an attempt, by a judicious repreſentation of the difficulties which it would infallibly meet with. The pope anſwered with ſome warmth, 'That the Germans were no better than brute beaſts.' But the cardinal replied, 'That ſhould the Germans hold the humour and 'caprice of the pope to be infallible, they would deſerve 'ſuch an appellation.'

The likeneſs of this pope is very well preſerved on all the medals, particularly on that ſtruck by Hedlinger, a Swede,

* The *Bullarium magnum* ſhews, that under Urban VIII. thoſe who took ſnuff in church were excommunicated. This bull was occaſioned by a complaint from the chapter of the cathedral at Seville; that the Spaniſh clergy were ſo addicted to that frivolous cuſtom, that they could not forbear it, even when officiating at the altar. This was of the worſe conſequence, as according to the Roman-catholic doctrine, a diſſipation of the prieſt's thoughts, or want of intention, renders the ſacraments of no effect, and hinders the tranſubſtantiation. The prohibition of it was extended alſo to the congregation, probably from its having an appearance of levity, contrary to the ſerioufneſs and awe becoming religious duties.

ſoon after his arrival at Rome, which is now become very ſcarce. On one ſide is pope Benedict XIII. and on the reverſe, the church, or its genius ſitting in the papal chair, with an angel ſtanding near the Orſini arms, and preſenting roſes to him. The motto is *Fulcite me floribus*; 'Suſtain 'me with flowers.' Underneath is the date, *viz.* 1726.

When cardinal Coſcia was at the height of his grandeur, Hamerani ſtruck a medal of him; the motto of which was the mork wondered at, as it was well known, that both his and the pope's enemies attributed his holineſs's fondneſs for the cardinal, to his being Coſia's father in more than one ſenſe. But this pope's life, from his childhood, is a confutation of ſuch a groſs calumny; however, it was currently ſaid, that Coſcia had no need of employing Hamerani to give his adverſaries a handle for ſatirical reflections. One ſide of the medal repreſents the cardinal, with this inſcription:

*NICOLAUS S. R. E. PR. CARD. COSCIA ARCH. BEN. COAD.*

On the other God the father is ſpeaking from the clouds to one in a ſuppliant poſture, and ſhews him a church at a diſtance, with this legend:

*Filius tuus ipſe ædificabit domum nomini meo.*

'Thy ſon ſhall build a houſe to my name.'

On the exergue:

*Eccl. Colleg. Petræ. fus. MDCCXXVIII.*

Pope Benedict's death. Benedict XIII. died on the 21ſt of February, and though his death was confidently reported in the afternoon, yet operas were exhibited, that they, who had been at the charges of them, might not loſe the benefit of the laſt day of the carnival. In the Alberti theatre the celebrated Cariſtini was ſinging an air, in which the words *Laſciate mi*, *i. e.* 'Let me alone,' frequently occurred, when ſome *Sbirri* came in and gave notice of the pope's deceaſe; a ſignal was made to the performer, that he ſhould leave off, by pulling him by the ſleeve, *&c.* but he was ſo loſt in raptures, that he ſtill went on ſinging the words *Laſciate mi*, to the great diverſion

diverſion of the ſpectators. At length the news being made publick by the meſſenger, and the opera interrupted, inſtead of expreſſing any concern for the death of his holineſs, the houſe rung with peals of clapping, and *viva Cariſtini*, 'long live Cariſtini.' How received at the opera.

Immediately after the pope's death, the cardinal Camerlengo came with the prelates in waiting, and a notary, to view the body, and take off the *annulus piſcatorias*, or piſcatory ring, which, in the firſt meeting of the ſacred college, was publickly broken.

On the 22d of February, the pope's corpſe was laid on a bed, and all people of faſhion were admitted to kiſs one of his feet which was uncovered. He had on a coarſe woollen ſhirt, and the upper part of the body was covered with a linnen cloth. In the evening he was removed to Sixtus IVth's chapel, in the Vatican, where he lay in ſtate till ten the next morning on a crimſon velvet bed, with a mitre of gold on his head; he was dreſſed in a ſort of white caſſoc and a ſcarlet robe over it, with buſkins and gloves of the ſame colour, and ſeveral rings on his fingers. Multitudes crouded thither to kiſs his foot, ſome alſo rubbing their heads againſt it. On each ſide of the corpſe were fixed ten lighted wax tapers. After ſinging ſome pſalms in the preſence of eighteen cardinals, the body was carried in proceſſion to the *Capella del Sacramento* in St. Peter's church, where it remained for three days, with a general permiſſion to the people to kiſs one of the feet which was laid a little without the iron rails, or to rub their roſaries or handkerchiefs on it. Tranſactions after the pope's death.

Whilſt ſuch veneration was paying to the dead pope at the Monte Vaticano, in all other places the people declared their deteſtation of his memory and their hatred of his ſervants. On the 22d it was his coachman's misfortune to fall into the hands of the populace, who beat him unmercifully; though the poor fellow kept crying out, 'I am no Benevantan but a Sienneſe.' On the 23d it was no ſooner dark than the mob aſſaulted the houſes of his favourites and others, where cardinal Coſcia was imagined to be. Some Germans happening to come that way with lighted flambeaux, and, not putting them out at the firſt call, were very roughly handled, and left to find the way to their inn without flambeaux. Theſe diſorders might have been prevented or checked, had not cardinal Camerlengo connived at them; for it ſeemed as if he was deſirous that Coſcia ſhould fall a victim to the rage which his crimes had kindled. It is cer- Hatred of the people againſt his ſervants, &c.

tain the pope himſelf had no regard for the Romans, and looked upon them as a ſet of people void of truth and probity; and now the Romans were for ballancing accounts with the Beneventans. On the 25th of February, after ſun-ſet, the funeral ſolemnity was performed, all the cardinals created by his late holineſs aſſiſting at the ceremony; and in the inner coffin were thrown ſome gold and ſilver medals. The corpſe was incloſed within three coffins, the firſt was of cypreſs wood; over that was another of lead, the cover of which was emboſſed with the arms, name, &c. of the deceaſed pope, and at the bottom a death's head. This coffin being cloſely ſoldered was laid in a third made of cheſnut-tree, which, like the two others, was faſtened with nails. All this was done in the Capella del Coro in St. Peter's church; from whence the corpſe was carried on a little carr into the church, and being drawn up over the tower portico, was depoſited in a place provided for that purpoſe, which was immediately walled up. Here it remained a twelve-month, till his relations had agreed upon another place for its interment.

Pope's funeral.

Preparatives for a conclave.

In the mean time orders were given for erecting the *Caſtrum doloris*, or Catafalco. The college of cardinals ſat every day, giving audiences to foreign miniſters, taking care of the public ſafety, and iſſuing the neceſſary directions for the meeting of the conclave.

Caſtrum doloris, or Catafalco.

On the 2d of March the Catafalco or Mauſoleum being finiſhed and illuminated, the cardinals, during three days, ſaid maſſes for the ſoul of the deceaſed pope. The height from the ground to the top of the largeſt pyramid, which ſtood in the center of the Catafalco, was forty-ſix feet; and the cardinals went up eleven ſteps to the place where they read the maſſes. At each of the four corners was a ſmall pyramid terminating in the form of a tulip. The whole conſiſted of wood covered with linnen, on which were painted the pope's head, his arms, and ſeveral panegyrical repreſentations. The Mauſoleum was all over red, without any mixture of black. In one piece of painting the pope was repreſented conſecrating churches and altars, which indeed was his chief employment; for the number of churches conſecrated by him were three hundred and eighty, and ſixteen hundred and thirty-two altars. Under it was this inſcription among ſeveral others:

*Templa*

*Templa dedicavit, heu! prohibuimus,*
*ne corda noſtra dedicaret.*

'He conſecrated churches, but we alas! perverſely with-
'ſtood his conſecrating of our hearts.'

Before the cardinals enter into the conclave, every body is admitted to the Vatican; but at the ſame time the multitude of people, and the workmen continually bringing in materials for building, take away a great deal of the pleaſure, which otherwiſe would be had in ſuch a privilege. Beſides, for the firſt three days, there is a ſtrange buſtle and hurry among the pope's heirs, his officers, and domeſticks, who had apartments in the Vatican, for they have the privilege, during that term, of carrying away whatever effects they have there; and they may be well ſuppoſed to loſe no time in this affair. Deſcription of the conclave.

The diſpatch and contrivance of the cardinals, in partitioning and making the moſt of the cell allotted to each of them, is ſcarce to be imagined. The whole apartment is about eighteen or twenty feet ſquare, which is laid out into a dining-room, bedchamber, and a lobby for the conclaviſts. Some make two ſtories of it, but with a very narrow ſtair-caſe. The cells are ſeparated from each other only by a cloth-hanging; ſo that when a large room is divided by ſuch partitions, any thing that is ſpoken aloud in one cell may be heard in any of the others. Diviſion of the conclave

From hence appears what a ſcandalous falſity the writer of *La Guerre d' Italie, ou Memoires du Comte D------ edit. de Cologne* 1707, p. 61. is guilty of, where he ſays, that the young cardinals, whilſt in the conclave, divert themſelves with their miſtreſſes, or give little concerts, and ſing like wanton boys, *&c.* And this author would make his readers believe that he himſelf has ſhared in ſuch entertainments; all which is of a piece with ſeveral other falſe and oſtentatious paſſages in that romancing work.

I have already obſerved, that no cardinal chooſes his cell, but muſt content himſelf with that which the lot he draws aſſigns to him. Though it be certain, that when ſome cardinals will not come to the election, their cells are kept vacant.

The cardinals made by the deceaſed pope and his other dependants, have the hangings and other furniture of the

cells, some of which are purple, and others green, who likewise, during the conclave, wear purple.

The chapel of Sixtus IV. is fitted up for the scrutiny and adoration, with a stove for burning the *suffragia* or voting billets.

Every conclave costs the papal exchequer two hundred thousand *scudi*; neither have foreign potentates any great reason to desire frequent conclaves, especially the emperor; who not only sends an embassador extraordinary, but defrays the charges of all the German cardinals who go to Rome upon such an occasion. The two last conclaves are supposed to have stood him in above two hundred thousand Rhenish guilders.

Missa Spiritûs Sancti. On the 5th of March, the eleventh day after the decease of the pope, the *missa spiritûs sancti*, or 'mass of the holy 'ghost,' was read by cardinal Barberini, in the Capella della Pietà in St. Peter's church; after which Monsignore Manfredini made the usual speech to the cardinals, laying before them the great duty of choosing a worthy pope. Upon this the cardinals went in procession to the palace of the Vatican, where the upper gallery, and the apartments adjoining to it, were prepared for the conclave. The masters of the ceremonies walked first, carying golden crosses; next came the pope's band of music, singing *veni creator spiritus*; then came the cardinals two and two, and between every two cardinals their attendants and some Switzers. The cardinals in this procession were Barberini, Ottoboni, Zondadarii, Corradini, Origo, Polignac, Belluga, Conti, Giov. Battista Altieri, Petra, Marefoschi, Querini, Lercari, Finy, Gotti, Porzia, Caraffa, Cibo, Borghese, Ferreri, Salviati, Lorenzo Altieri, Collicola, and Banchieri.

After the papal bulls relating to the election of a new pope, in one of which the cardinals are stiled *infallibiles æternæ sapientiæ consultores*, *i. e.* 'infallible counsellors of the 'eternal wisdom,' had been read and sworn to, some of the cardinals went out of their respective houses where they staid till the evening, when they were under an obligation to return; the doors of the conclave being then to be shut. The method of the election *per scrutinium*, *accessionem & inspirationem*, may be read at large in printed books. Imperiali, who for his abilities and virtues is very much beloved, would unquestionably have carried the election, had not Bentivoglio excluded him, in the name of the king of Spain, who afterwards approved of it; for Imperiali was supposed

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to be in the emperor's intereſt. However, the unconcernedneſs and ſerenity with which he bore ſuch uſuage, added to the luſtre of his character. This was the third conclave in which Imperiali, after having been in a fair way of obtaining the pontificate, had been thrown out.

During the conclave, a great many diſorders and violences are daily heard of, and eſpecially in the country; and though foreigners, as engaged in no parties, and having no connexions with the candidates, have leſs to apprehend than others, yet it is prudent for them to be at home before dark. A conclave ſeldom riſes before twenty or thirty murders have been committed in the ſtreets of Rome during the ſeſſion. Diſorders committed during the conclave.

It is not unknown to you, Sir, that proviſions are daily brought to the cardinals while they are ſhut up in the conclave, and that ſuch proviſions are liable to be ſearched; but this is done ſo ſuperficially, that a child, if he did not betray himſelf by crying, might be conveyed into the cell. The governor of the conclave indeed is preſent when his ſervants open the baſkets or bags; but after caſting an eye on what lies uppermoſt, they are ſhut again with a reſpectful bow. The machines for conveying things into the cells are lined with tin, and exactly reſemble thoſe by which infants are received into foundling hoſpitals. Examination of the proviſions.

It is permitted to ſpeak with a cardinal, or any other perſon ſhut up in the conclave, provided it be with an audible voice, and in Italian or Latin, and before any of the conclave guard.

The cardinals make no very ſplendid appearance as they go into the conclave; their liveries are decent, and the ten or twelve coaches with which they are attended are nothing extraordinary. At their entrance into the conclave, thoſe who follow them into the anti-chamber are regaled with iced cream, lemonade, and other refreſhments. The governor of the conclave keeps a public table for all natives or foreigners who pay him their compliments; ſo that his expences amount at leaſt to twenty or thirty thouſand *ſcudi*, but this is made up to him in perquiſites and other emoluments. Entrance of the cardinals. Governor of the conclave.

Before I cloſe my deſcription of the pope's court, I muſt add, that proteſtants ſcrupling to kiſs his holineſs's foot, are not admitted into the audience room. Clement XI. was leſs ceremonious on this head, and even, as ſuch proteſtants as were admitted withdrew, would give them his bleſſing, add- Audiences of the pope.

ing, *Ad minimum non nocebit, i. e.* 'At leaſt it will do no harm.'

Whether proteſtants may with a ſafe conſcience kiſs the pope's foot.

Formerly the feet of ſecular princes uſed to be kiſſed; for, in *Godefridus Colonienſis ad ann.* 1175, p. 246, and in *Acerbus Morena in Hiſtor. Laudenſi*, we find the Milaneſe and other inhabitants of Lombardy, paying this mark of reverence and reſpect to the emperor Frederick I. The kings of England on public occaſions are ſerved upon the knee, which is very artfully improved by ſome to maintain, that a proteſtant may, with a ſafe conſcience, comply with the form of the papiſts in ſaluting the pope. But how concluſive ſoever their reaſoning might be, if this oſculation were only a meer political ceremony paid as to a temporal potentate, it loſes all its weight, by conſidering, that it is not paid as a token of reſpect to a lay prince; but that the pope requires this homage as Chriſt's vicar or vicegerent, and the head of the viſible and apoſtolic church. This is further evident, in that the greateſt temporal princes, who are far ſuperior to the pope in power and extent of dominions, are not exempted from this ſubmiſſive duty. It is thus underſtood by the Roman catholic princes themſelves; neither does the pope either perſonally, or by deputation ever ſhew the like honour to any monarch upon earth, which he certainly would not object againſt, if it meant only compliment and ceremony.

Kiſſing of the pope's foot once prevented by a dog.

At an audience of the embaſſadors of king Henry VIII. of England, a dog happened to creep to the pope's foot, and ſo beſlavered it, that the embaſſadors not caring to take their turn after the dog, the ceremony was poſtponed till another day *.

All admitted to the pope muſt give up ſword, cane, and gloves.

No perſon is admitted to the pope with a ſword or cane; neither muſt he have his gloves on: and when the Switzers, who walk before the pope obſerve foreigners with their gloves on in his holineſs's preſence, they immediately call out to them to pull them off.

As for the ceremonies performed by the pope on certain days, annual proceſſions, and other religious obſervations, there are large printed accounts of them extant; ſo that it is needleſs to deſcribe them here minutely.

Scourging on Maundy Thurſday.

On Maundy Thurſday ſeveral religious fraternities, and a numerous train of other people (among whom ten or a dozen were maſqued) came to St. Peter's church, and ſcourg-

* See Baker's chronicles.

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ed their naked backs, with thongs pointed with iron. The places where they had ſtood were eaſily diſtinguiſhed by the blood upon the pavement. Whether theſe were voluntary ſelf-tormentors, or ſuch flagellations had been injoined them as pennances for ſome enormous crimes, I ſhall not determine. A lighted flambeaux was carried behind them, and often held to their raw backs to ſtanch the blood. Benedict XIII prohibited ſuch proceſſions, as unbecoming Chriſtians; but now as there was no pope elected, every man did that which was right in his own eyes. How the fanatical pagan prieſts of Bellona, Iſis, and the Dea Syria diſciplined themſelves in honour of their goddeſſes is well known from ancient hiſtory.

From the Tribuna or gallery over the ſtatue of Veronica, near the *altare maggiore*, is ſhewn a piece of Chriſt's croſs; a piece of the iron belonging to the ſpear with which he was pierced; and laſtly, the impreſſion of Chriſt's bloody face, made by himſelf upon a linen cloth. It is probable, that the dame of St. Veronica is derived from the tale of the *vera icon*, or true image of Chriſt, and Mabillon *(in Præf. Muſæi Ital.)* conjectures that this ſpurious ſaint acquired that name from a painted face of Chriſt, *i. e.* from the Greek words φερω I bear, and εικων an image †.

Adventures of a poſſeſſed woman. Muſic.

At this time, in order to take advantage of the concourſe of people in St. Peter's church, a poſſeſſed woman, or *ſpiritoſa*, was practiſing the moſt ſhocking grimaces and diſtortions, to move the compaſſion of the ſpectators; but little notice ſeemed to be taken of her; I ſuppoſe this was owing to the Romans being accuſtomed to ſuch artifices. A man who made the ſame pretenſions, ſucceeded no better; but the drift of all theſe convulſions, and the ſcandalous impoſture of the latter, were at laſt diſcovered; for his guide, weary of attending him ſo long without any advantage, deſired him to return home; but the poſſeſſed anſwered his guide ſo loud, as plainly to be heard by thoſe who ſtood near them: *non m'hanno dato ancora niente*, 'I have had nothing given me yet.'

† This is not the only inſtance of ignorance furniſhing matter for ſuperſtition. The feſtival of the eleven thouſand virgins is celebrated with great devotion in the Romiſh church; yet nothing is clearer than that a miſconſtruction of a word gave riſe to it. In the old martyrology are theſe words, *S. S. Urſula & Undecimilla V. M.* i. e. *Sanctæ Urſula & Undecimilla, virgines martyres.* Thus out of the proper name *Undecimilla* what a numerous hoſt of adorable martyrs has been produced!

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Muſic. On the evening of Maundy Thurſday, was ſung in St. Apollinaris's church the *miſerere*, compoſed for voices only, by the famous Corelli, and afterwards in S. Giacomo dei Spagnuoli the *tenebræ*, accompanied with inſtruments, in which Chichino, Menicucetto, and Paſquilio, the beſt ſingers in the pope's chapel, at this time performed. From hence we went to the hoſpital di S. Spirito dei Pellegrini, where

Waſhing the feet of the poor. perſons of quality waſh the feet of the poor, and wait on them at table. The men are in a particular room by themſelves, fifty or ſixty ſitting upon a bench, with a veſſel full of warm water conveyed by cocks from the kitchen at the feet of each of them.

Difference betwixt the waſhing at Verſailles and here. I was once preſent at the waſhing of children's feet by the king and queen of France, who ſcarce touched them; an officer immediately dried them with a towel, ſo that the waſhing of twelve children's feet was over in leſs than three minutes. But here it is done more effectually, and ſince it is deſigned as an act of abaſement, the appearance of humility is well kept up; the feet of the poor being not only waſhed, but afterwards kiſſed by thoſe who perform that office. The feet of the females are waſhed by ladies of quality in another room, where, however, foreigners are admitted.

Scourging on Good-Friday. On Good-Friday ſome of our company following a vaſt concourſe of people, came to a ſubterraneous chapel belonging to the Jeſuits, which was immediately locked upon them. Every one had a knotted cord put into his hands, while one of the fathers, ſtanding at the altar, made a long harangue on our Saviour's ſufferings, concluding, 'That 'the leaſt we could do was, after his example, to chaſtiſe 'our fleſh and blood.' He then exhorted his audience, 'That in this holy duty they would not ſpare the old Adam,' &c. Now the lights were put out and the litany ſung, during which, the audience diſciplined themſelves to ſome purpoſe. The exhortation and the ſcourgings were repeated three times. The lights were put out, I ſuppoſe, that ſome might not be obliged to ſcourge themſelves with too much rigour; and to ſave the modeſty of others, who ſtripped themſelves, that their diſcipline might be the more effectual. The proteſtants who had accidentally entered into this chapel, were not diſpleaſed with the darkneſs, being little inclined to ſhew their devotion in lacerating their bodies; however, they thought it adviſeable not to make themſelves known. At laſt the diſcipline being ended, the knotted cords were returned, and the doors were thrown open.

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On the ſame day was to be ſeen, in the Greek church, a wooden model of Chriſt's ſepulchre; the biſhop had a round *tiara* on his head, and ſung the antiphone alternately with his clergy. Ceremonies in the Greek church.

Eaſter-eve is the uſual time for baptizing Turks and Jews, which ceremony is performed in the Lateran church, and great numbers of eccleſiaſtics are at the ſame time admitted into holy orders. Ceremonies on Eaſter-eve.

The moſt improper time for viſiting the churches in Rome, is from the middle to the latter end of lent, moſt of the fine altar-pieces being then covered.

Though at other times miſſionaries are ſent from Rome to all parts of Italy and Roman-catholic countries, as ſupernumerary preachers of repentance; this is more particularly practiſed in lent. I am far from diſapproving the end propoſed; but the means appear to me very injudicious. The main thing they aim at, is to move the paſſions of the audience without ſaying a word of real virtue or morality, and the grounds and eſſential duties of Chriſtianity; ſo that he who cauſes the moſt convulſive diſtortions, and draws the moſt tears from his audience, paſſes for the beſt preacher. And as moſt of theſe orators are fond of popular applauſe; in order to obtain it they carry a crucifix about them, addreſs it in the moſt pathetic terms, proſtrate themſelves before it, and beat their breaſts: they often place a death's head before them in the pulpit, as a demonſtrative proof to enforce their arguments of the uncertainty of human life, &c. All this is accompanied with a flood of tears, which they have at command. If by good luck an old woman happens to ſympathize with them in theſe pretended ſigns of ſorrow and contrition, they are ſure of a triumph, as very well knowing, that they ſhall ſoon ſee the whole audience in tears. But theſe are only palliatives; the 'ax is not laid to the root of the 'tree:' It is not by ſuch mechanical and tranſient impreſſions that a real change is wrought in the human heart. * A few years ago father Maillardo, coming as miſſionary to the court of Hechingen, preached with great zeal againſt hatred, malice, and irreconcilableneſs: 'Chriſt, ſaid he, 'having loved even his enemies, why will ye not forgive 'each other:' 'I know,' continued he, 'that there are Roman preachers of repentance.

* There is a great affinity between theſe miſſionaries and the Methodiſts lately riſen amongſt us; ſo that one would imagine the author was deſcribing our Engliſh enthuſiaſtic leaders of the ignorant multitude.

'great

'great contentions and feuds in this community; but what 'hinders any one of you from being this very inſtant recon-'ciled to his neighbour. Is there here any father at enmity 'with his ſon? let him in the name of God forgive him, 'run to him and embrace him, &c. Is there a huſband 'treats his wife ill, &c.—Is there a ſon-in-law?' &c. By theſe addreſſes his hearers were affected to ſuch a degree, that they publickly roſe up in the church, and amidſt floods of tears and fervent embraces were immediately reconciled to one another. The preacher was not only cried up to the ſkies, but loaded with preſents, and then left the place, and returned to his own convent. But let us ſee how matters went with this regenerated congregation; within a few days this tranſitory reconciliation and warmth of affection cooled into an indifference, and then degenerated into their former hatred of one another; ſo that within three weeks there was as much malice and enmity among them as before.

Viſitation of the ſeven churches.

I forgot to mention, that on Thurſday before paſſion-week, there is a great proceſſion for viſiting the ſeven churches, which for that purpoſe are endowed with many indulgences. Theſe churches are, 1. S. Pietro in Vaticano. 2. S. Paolo fuori delle mura. 3. S. Sebaſtiano fuori delle mura. 4. S. Giov. Laterano. 5. S. Croce in Gieruſalemme. 6. S. Lorenzo fuori delle mura. 7. S. Maria Maggiore. The tour is ſomething above fifteen Italian, or three German miles. On theſe ſolemnities the religious fraternity of St. Philip Neri never fail to attend, and even cardinals are now and then among them; but their great age obliges them ſometimes to make uſe of their coaches. About five years ago, no leſs than twelve thouſand perſons walked in this proceſſion; but this year they did not exceed five thouſand. When they come to the Villa Mattei, which is about noon, wine, bread, eggs, &c. are diſtributed among them.

## LETTER XLVIII.

### Of the Climate and Manner of Living at Rome; of the Pretender's Perſon and Houſhold, &c.

SIR,

THE city of Rome has ſuffered ſo much from the ancient Gauls, Vandals, Heruli, Oſtro, and Viſi-Goths, and laſtly from the German troops, eſpecially in the year 1527, under Charles of Bourbon, that, beſides ſmaller damages, it is computed to have been pillaged ſeven times. To this the author of the ſatirical epitaph on Benedict XIII. alludes:

*Ripoſa in queſto Avello*
*L'Oſſa d'un fraticello,*
*Più ch'amatore di Santi*
*Protettore de Furfanti,*
*Per opera di ſua mano*
*L'ottavo ſacco fu Beneventano.*

'Within this ſepulchre are depoſited the bones of a little 'monk, who was more aſſiduous in protecting villains than 'in expreſſing his love to the ſaints; for by his means 'Rome was pillaged the eighth time by the Benevantans.'

Others affirm, that Rome was plundered twelve times; this, however, is certain, that the ſurface of the ground this city ſtands upon muſt have been greatly altered by ſuch frequent ravages. At preſent it is ſomething difficult to diſtinguiſh the ſeven hills on which Rome was anciently built; the low grounds having been filled up by the ruins of whole ſtreets, ſo that ſometimes it is ſcarce obſervable, that one is aſcending an eminence celebrated by the ancients. Antiquity informs us, that the aſcent from the ſtreet into the Pantheon, or Rotonda, conſiſted of thirteen ſteps; whereas, now the whole area about it is upon a level with the pave-

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ment of that temple. The baſe and inſcription of Trajan's pillar is much lower than the neighbouring ground; ſo that for preſerving that part of the pillar, it will be requiſite to ſupport the ditch that is made round it with a wall. It is very common by digging deep for the foundation of houſes, &c. to find pillars, ſtatues, and the fragments of ancient buildings; and in ſome places parts of the pavement of the old city have been found to be twenty or thirty feet below the preſent ſurface of the ground. It is probable, that this muſt alſo have occaſioned a great alteration with regard to the ſalubrity of the air.

Alteration of the air.

Modern Rome, why ſo unhealthy.

The ſtupendous *cloacæ*, or common ſhores, and aqueducts by which the filth and dirt of the ancient city was conveyed into the *cloaca maxima*, have indeed many openings ſtill remaining for the paſſage of the ſoil and water; but moſt of the outlets are ſtopped, and the *cloaca maxima* itſelf is in very bad order. This muſt neceſſarily cauſe a putrefaction in the air, which is too ſenſibly perceived by thoſe who dig deep in the earth, and happen to light upon an aperture of ſuch an obſtructed ſink or ſhore; there being many inſtances of workmen loſing their lives by thoſe putrid affluvia*. The ſame alteration are likewiſe manifeſt in the country; antiently ſeveral parts of Italy near the ſea were not only full of fine towns, villa's, and palaces, but reſorted to as the moſt healthy places in time of peſtilence; but now it is quite the reverſe: For the greateſt part of the ſea-coaſt it moiſt and marſhy, and the air ſo bad, that during the ſummer heats many convents are uninhabited; the monks removing for ſome months to a healthfuller climate. Even in the neighbourhood of Rome the ſoil is but badly cultivated, and in the night-time covered with fogs and igneous vapours. Theſe muſt have been very uncommon in theſe parts, in the time of the ancient Romans, for Livy frequently mentions ſuch *phænomena* as prodigies and portents; and likewiſe in the Roman mythology they occaſioned propitiatory ſacrifices and offerings. Sulphur is commonly dug up like white earth in many places in the neighbourhood of Rome, and afterwards purified by ſublimation. Great quantities of vitriol are made here, and the green found in the copper mines is particularly called Roman vitriol. Roche alum is alſo prepared within a ſmall diſtance of Rome,

* Seneca (Book iii. chap. 19. of his natural queſtions) ſays, that 'the eating of fiſh which have lived in ſubterraneous, ſtagnated, and foul 'waters, is very pernicious, and has often proved fatal.'

and

and in ſome places arſenic is made: Theſe are works which neceſſarily produce very noxious effluvia, from which ancient Rome was free; for theſe minerals were then either unknown, or at leaſt not dug up.

I know not whether a concurrence of all theſe cauſes may not have cauſed that alteration of weather, which has been obſerved with regard to the mildneſs of the winters in this climate. Some paſſages in Horace ſhew, that in winter, in his time, the ſnow lay often in the ſtreets of Rome pretty deep; and it is plain from the ſixth ſatire of Juvenal, that it was far from being an uncommon ſight in that ſeaſon, to ſee the Tiber frozen; whereas in our age, it muſt be a very ſharp winter if the ſnow lies in Rome but a day or two: As for the Tiber, it has not been frozen in the memory of any man living. Alteration of the weather and temperature of the climate.

This river alſo has ſuffered by the alteration of the countries through which it takes its courſe; its mouth where it diſembogues itſelf into the ſea, is become very narrow and choaked with ſand banks, and its bed by the rubbiſh of the houſes on its banks very much contracted, which in a ſtrong ſouth wind cauſe inundations, to the great damage of the city of Rome and the neighbouring country. One Cornelius Mayer, a Dutchman, has indeed been employed by the papal chamber in raiſing ſome good works for keeping the river within its channel, and in clearing it in ſome places; but this muſt be the work of time. Many are of opinion, that by turning the Tiber out of its channel for a time, vaſt riches and valuable antiquities thrown into it in troubleſome times, when the city was ſacked and pillaged, would be found. The water of this river is ſo thick and foul, that it is not fit for horſes to drink till it has ſtood two or three days for the filth to ſubſide. Of the water of the Tiber.

In regard to the unwholeſomneſs of the air, the dog-days, and ſome weeks after, are moſtly dreaded at Rome. The precautions, which, in their opinion, are abſolutely neceſſary for the preſervation of health during the heats, would not be thought of by a foreigner. One of their good rules is expreſſed in theſe verſes: Rules for health during the heats at Rome.

*Giugno, Luglio e Agoſto*
*Donne mie non vi cognoſco.*

'In June, July, and Auguſt, you muſt have no commerce with the ladies.'

But

But poſſibly this rule is but little obſerved. It is further affirmed, that a perſon uſed to live at Rome, cannot without manifeſt danger ſleep within fifteen or twenty Italian miles of that city; and in travelling to Rome they take care in the laſt day's journey not to put up within that diſtance. Even within the city they ſeldom change their bed-chamber, though it be for another in the ſame houſe. Removals from one houſe to another betwixt St. Peter's and All-ſaints day, are ſuppoſed to be ſo dangerous at Rome, that a tenant or lodger cannot be compelled to leave a houſe within that term. As mutual compliments paſs between friends in other places at the beginning of the new year, the like civility is paid here at the beginning of the month of Auguſt. At this time of the year few people go abroad in the day-time, but after ſun-ſet divert themſelves with taking the air on foot or in coaches; and the firſt of Auguſt is a great day at Rome for feaſting and friendly entertainments. Theſe feſtivals are called *far ageſto*, or *ferragoſto*, either from the phraſe *far Gozzoviglie*, and *faire bombance*, *i. e.* 'to make good chear;' or from the Latin words *feriæ* and *feriatio Auguſti*. The *vinalia* of the ancient Romans began ſomething later, *viz.* towards the end of Auguſt, or the beginning of September, and were ſo called, not from the vintage which does not happen ſo early, but from a vow made by Æneas or Aſcanius, on account of the victory over Mezentius, * to conſecrate to Jupiter all the wine of that year; in memory of which this feſtival was obſerved annually in Auguſt, and called *vinalia ruſtica*, by way of diſtinction from the *vinalia*, another feſtival of Venus, celebrated in April. Plutarch. Problem. c. 43. The origin of both appears to be one and the ſame; the vow having probably been made in April, though it could not be accompliſhed before Auguſt.

Far Agoſto.

Suicides in England.

In England ſuicides are moſt frequent in the beginning or towards the cloſe of winter, the times when the eaſterly winds moſtly prevail: For, according to an Engliſh proverb,

'When the wind is in the eaſt,
'Tis neither good for man, or beaſt.'

But in Rome the greateſt enormities are perpetrated in the two hotteſt ſummer months. This is imputed to the blood's

* See Pliny, lib. xviii. c. 29.

being

being over-heated at that ſeaſon; however, the exertion of a proper ſeverity, and the abolition of *aſyla* in churches, would, I make no doubt, ſoon cool this pretended ardor, that prompts the Romans to all manner of wickedneſs.

South wind, why hurtful at Rome.

That London is more ſubject to fevers and fluxes when the north-eaſt wind blows than at other times, proceeds from the noxious *effluvia* which that wind brings from the fens and marſhes of Cambridgeſhire, Lincolnſhire, and Eſſex. It appears from St. Luke c. xii. v. 54. to have been quite the contrary in the Holy Land, where the eaſt wind coming from a dry country of a vaſt extent occaſioned dry and clear weather; and on the other hand, the weſterly winds loaded with the vapours of the ſea, was a ſure preſage of rain. In Rome the moſt ſickly ſeaſons are when the ſouth or ſouth-eaſt wind blows, which the Italians call *Sirocco* from the Arabic word *Xaloque*, (in Greek Εὖρος, and in Latin termed *Vulturnus*;) its courſe being over the boggy uncultivated coaſts of Africa, and the moraſſes that lie ſouth of Rome. The unwholeſome exhalations have now a free paſſage to the city by a great error of Gregory XIII. who from ſelfiſh and intereſted views cut down a large wood lying to the ſouth of Rome, that kept off a great part of theſe noxious vapours; for by this he gained a fertile ſpot for tillage, but at the ſame time infected the air of the city *. The ſouth-eaſt wind blowing over the Pontini fens would be ſtill more pernicious to the city, if it were not fenced by the woods on the mountains of Albano and Tuſculum.

The Romans too apprehenſive of the ſummer heats.

After all, the Romans make too much ado about the danger of their ſummer heats; foreigners who uſe very little precaution in this reſpect, enjoy as good a ſtate of health as the natives. How many cardinals come from other countries to Rome in ſummer-time, when a conclave is to be held, without ſo many timorous fears, and return as well as they came? but no-body will pretend to ſay, that the heat has a reſpect to perſons. This chimerical danger ſeems to have been unknown in the time of Cicero, from whoſe epiſtles it appears, that he frequently reſided at Rome in the ſummer months, and took many journies to and from that city. I once made uſe of this argument diſcourſing with a Roman, who immediately mentioned count Gallas's untimely death, as an inſtance of the truth of their opinion, who, contrary to

* *Vide Joh. Mariæ Lanciſii Diſſ. de nativis deque adventitiis Romani cæli qualitatibus*, p. 19. *ſq.*

all advice, during the greateſt violence of the ſummer heats, proceeded on his journey from Rome to Naples, and at night ſlept in his coach. But many are of opinion, that this viceroy, whoſe rigour the Neapolitans dreaded, was poiſoned at Fondi, by a certain liquor called Acquetta, the operations of which may be ſo regulated as to kill in one, two, or three months. As to ſeven or eight of the count's ſervants, who likewiſe died immediately after their arrival at Naples; it was no more than the natural conſequence of drinking to exceſs a ſtrong wine, and afterwards regaling themſelves with iced water when they were extremely hot with travelling.

It muſt be owned that after the wind has been a long time in the north, and ſuddenly ſhifts to the ſouth; or when a ſtrong ſouth wind blows, attended with cloudy weather, the ſeaſon is very ſickly at Rome; this, however, is an obſervation not peculiar to Rome, but to all Italy. The *ſirocco*, without the foregoing circumſtances, is of no worſe conſequence than other winds; and from the vernal to the autumnal equinox, Rome generally enjoys a clear ſerene air. The ſoil is good, the mountains are pleaſant, and the thin air from the hills corrects the thicker vapours riſing in the valleys and lower ground. Few cities are ſo well provided as Rome is with large fountains, which by continually throwing up the water, give a freſhneſs to the air; and the inundations of the Tiber being now checqued, the inhabitants are in a fair way of being eaſed of their apprehenſions about the ſummer heats, eſpecially as Leo X. and Urban VIII. ordered ſeveral of the *cloacæ*, or ſhores, to be repaired, and made other regulations, which were ſtrictly executed, for the cleanlineſs of the city and its neighbourhood. Pope Clement XI. ſet a good example in this reſpect, by forbidding the burning of *kali*, which the Italians call *riſcoli*, in the fields near Rome. The aſhes of this plant is uſed in making glaſs; but the burning of it was ſuppoſed to fill the air with corroſive particles, which being driven about by the ſouth wind, and mingling with the air in reſpiration, cauſed ulcers in the lungs. At leaſt this was the opinion of the ingenious Lanciſi, phyſician to the Pope; who has alſo preſcribed the following rules to be obſerved, to prevent the pernicious effects of exhalations riſing from moraſſes in hot climates: 'Rules of health in hot countries.

'1. Care ſhould be taken that the bed-chambers 'do not face the ſouth. 2. That the door and windows be 'not left open. 3. That the rooms be aired with reſinous 'or ſcented wood, or with ſulphur. 4. He adviſes to eat

'and

'and drink ſparingly; but of wholeſome food: 5. To make 'the ſauces acid with limon and pomegranate juice, or vi-'negar. 6. Not to go abroad with an empty ſtomach. '7. To uſe cooling liquors. 8. To avoid the night air, 'and keep at home in the morning till the ſun riſes. 9. To 'forbear all violent exerciſe. 10. Not to ſwallow the ſaliva 'or ſpittle. 11. To carry a ſponge moiſtened with ſpirits 'of wine and a theriacal vinegar, and often to ſmell to it. '12. To keep the mind calm and free from anxious ſolici-'tudes and violent paſſion.' Hitherto the quarter about the Quirinal and Trinità del Monte have been accounted the moſt healthy parts of Rome, and foreigners generally chooſe to lodge there on that account; as alſo becauſe moſt of the coffee-houſes and taverns are about the Piazza di Spagna, near this part of the city.

That Rome in itſelf is not unhealthful may be concluded from the great age of not a few of its inhabitants; and one third of the cardinals are computed to arrive at their eightieth year without feeling the infirmities of ſuch an age. By this one would think the ancient Romans muſt not have been ſo temperate as the modern, very few ſuch inſtances of longevity occurring in ancient writers. Great age of many cardinals.

Beſides, never was the manner of living at Rome ſo agreeable as at preſent; not a day paſſing without aſſemblies of both ſexes at the houſes of perſons of quality. But unmarried women have not the liberty of appearing in public here as in other countries; for they are generally confined in a convent until they are either married or grown old. Manner of living at Rome.

The carnival at Rome affords a more agreeable entertainment to perſons of an elegant taſte than that of Venice, which conſiſts of little elſe than ſtrolling about the town in ſhabby maſquerade habits among infamous courtezans, &c. Whereas at Rome, ſhould a proſtitute dare to appear upon the Corſo, a diſcovery would expoſe her to very ſevere treatment. During this laſt carnival, an Engliſh gentleman, who kept a miſtreſs at a great expence, took her in his chariot to the carnival Corſo; but it being ſignified to him, that if he and his companion ſhould meet with any diſagreeable treatment, he muſt thank himſelf; he had the prudence to take the intimation, and drove home again. The time of thoſe diverſions is limited to the laſt eight days before Lent, and then only from three to ſix in the afternoon. Hence the people of Rome affirm that their carnival laſts but twenty-four hours. The place of reſort is the Corſo, a fine ſtreet in a direct Carnival. Il Corſo.

a direct line, beginning at the Porta del Popolo, and eleven hundred geometrical, or two thouſand ſeven hundred and twenty common paces in length. Every one appears there with or without a maſk, on foot or in a carriage, juſt as they pleaſe. The coaches follow each other, two a-breaſt. The principal nobility make their appearance in triumphal cars, which add a great ſplendor to the ſpectacle. The Sbirri are poſted up and down, to prevent any diſturbances, and their captain rides about bare-headed, without putting on his hat till orders are obtained for the horſe-races, a kind of ſport ſeen no where but in Italy * and England †. The nobility here, like the Engliſh, take a pride in keeping horſes of extraordinary ſwiftneſs; but moſt of the racers in Italy are brought from Barbary, whereas England glories in the ſpirit and vigor of thoſe of its own breed. Another great difference in this kind of diverſion between the two nations is, that in England the horſes have riders who are weighed with great exactneſs, and the ſucceſs of the race does not a little depend on their dexterity and addreſs; whereas, in Italy, the horſes are trained up to run alone. On the ſides, and along the back they have leathern ſtraps ſtuck on with pitch, and under theſe are iron bullets ſet with ſtrong points, like the rowels of a ſpur, which continually prick the horſes while they are in motion: they fix another of thoſe ſpiked balls under the horſe's tail. The ſtarting-place is on the Piazza del Popolo, where the horſes being generally from five to eight in number, ſhew the utmoſt impatience for the ſignal, which is given by dropping a rope that runs croſs the courſe before them, to the ground: upon this they ſtart and fly along the Corſo with incredible ſwiftneſs, the coaches being drawn up on each ſide the ſtreet. The prize is generally a piece of brocade, of the value of ſeventy or eighty *ſcudi*, or Roman crowns, which is generally the groom's perquiſite. The people are entertained with ſuch a race every day during the carnival. It was a high diverſion to pope Clement XI. in carnaval-time, to engage a knot of jovial monks in a hot diſpute, who after having ſpent themſelves in wrangling, had a match of carouzing. This infamous cuſtom, though

Horſe-races.

Compared with thoſe in England.

Carnival diverſion of Clement XI.

* The modern Romans ſeem to have derived this ſport from the ancients. *Vide Sil. Ital. lib.* 16. *Virg. Æn.* 5.

† Horſe-races are well known in England, though of a different kind, and with leſs barbarity, and perhaps in ſome other countries; but the author confined them to Italy only, which is contradicted by what follows in the text.

the

the pope ſuffered a flatterer to ſtile him *Vice Deus* *, ſavours very ſtrongly of the carnal man, and though the cardinal who delivers the aſhes to his holineſs on Aſh-Wedneſday, omits theſe cuſtomary words, *Momento homo, quod pulvis es:* 'Remember, man, thou art but duſt.'

The ſummers at Rome are very tedious, every one keeping cloſe at home the whole day, and taking their naps at noon; ſo that it is a common ſaying at Rome, 'None but 'dogs, ideots, and Frenchmen walk the ſtreets in the day-'time.' The heat of the climate makes the Romans paſſionately fond of ſpring-water, iced and cooling liquors; ſo that great quantities of ſnow and ice, which are fetched from the mountains and preſerved in ice-houſes, are conſumed there. Several ſorts of water are drank in Rome; but it is only in a few convents that river-water is uſed. Rain-water is here ſaved in ciſterns, and when kept clean, is reckoned very wholeſome. Here is alſo well-water, and other water conveyed into the city by pipes and aqueducts, at a great expence. As I never ſaw a city ſo ill provided with good water for drinking as Paris †; ſo I queſtion whether for number of good wells and fountains, any city ſurpaſſes, or even equals Rome. Summer heats.

Among the ancient Romans, Appius Claudius, Manlius Curius, Lucius Papirius, Caius Servilius Cepion, Lucius Longinus Craſſus, Quintus Martius ‡, Marcus Agrippa §, Auguſtus, and others, ſignalized themſelves by their noble aqueducts, through which water was conveyed to the city for twenty or thirty miles. Even Tiberius, Claudius, Cali- Ancient aqueducts.

* *In inſcriptione libri Benedicti de Benedictis anno* 1608. He is alſo called, *Pontificiæ Omnipotentiæ conſervator acerrimus*; 'A ſtrenuous maintainer of the papal omnipotence.'

† Paris has only fifty-two public conduits, and theſe are ſupplied with water from Rongis, Belleville, and St. Gervais du Pré. The two pumps of La Samaritaine and Pont de Notre Dame, ſupply the city with a great quantity of water; but it is only from the river, and after it has run through half the city, and thereby become very foul. The remote parts labour under the inconveniency of purchaſing this water from the *porteurs d'eau*, or water-carriers.

‡ He brought water to Rome from a ſpring at the diſtance of ſixty-one miles.

§ Among other aqueducts either improved or made by him, was the *aqua virginea*, ſo called from a country girl's ſhewing the ſpring to ſome ſoldiers, who were ready to periſh with thirſt. At preſent it iſſues from the fountain in the Piazza di Spagna, which repreſents a ſhip; and from that of Trevi, ſo called from the Trivium, where three ſtreets meet.

gula ‖, and Caracalla, though in other reſpects not of the beſt characters, took care of the city in this uſeful article. Frontinus, in his learned work, giving an account of the Roman aqueducts, computes the quantity of water daily brought to the city of Rome by theſe works, to amount to eight hundred thouſand tuns. The three chief aqueducts now in being are thoſe of Aqua Virginea, Aqua Felice, and of Paulina. The firſt was repaired by pope Paul IV. The ſecond comes from Paleſtrina, which is twenty-two miles off, and is a work which does honour to the pontificate of Sixtus V. who expended on it a million of *ſcudi*, and named it *Il Condotto dell' Aqua Felice*; Felix having been the name which he aſſumed when a monk, and continued to bear it till his exaltation to the papal throne. It diſcharges itſelf in Rome at the Fontana di Termine, which was alſo built at the expence of Sixtus V. and conſiſts of three arches, ſupported by four Corinthian pillars, and the water guſhes out through three large apertures. Over the middle arch ſtands a beautiful ſtatue of Moſes ſtriking the rock with his rod; over another arch is a *baſſo-relievo* of Aaron leading the people to the miraculous ſprings in the wilderneſs; and the third ſhews Gideon trying his ſoldiers by their drinking water. Round it are four lions, two of which are of marble, by Vacca; the other two of oriental granate, are ſaid to be brought hither from a temple of Serapis. All the four lions eject water, and on the front is the following inſcription:

Modern aqueducts.

Aqua Virginia.

Aqua Felice.

*Sixtus Quintus Pontifex Max. Picenus*
*Aquam ex agro Columnæ viâ Prænestinâ*
*Sinistrorsum multar. collectione*
*Venarum ductu sinuoso a receptaculo*
*Mill. XX. a Capite XXII. adduxit,*
*Felicemque de nomine ante Pont.*
*Dixit. Cœpit Pont. An. I. absolvit III.*
*MDLXXXVIII.*

‖ The aqueducts through which ſome of the ſprings of the *aqua claudia* are conveyed, were built by Cæſar, and finiſhed by Claudius, being brought the diſtance of forty Italian miles. They were of ſuch a height, as to ſupply all the hills of the city, as Pliny relates at large, lib. xxxvi. c. 15. And according to him, and likewiſe the computation of the celebrated Budæus, the charge of this work amounted to one million three hundred and eighty-five thouſand five hundred crowns.

Pope

'Pope Sixtus V. a native of Piſa, collected this water 'flowing in different ſtreams in the diſtrict of Colonna, to 'the left of the road to Paleſtrina into a reſervoir, and from 'thence conveyed it by pipes the diſtance of twenty miles 'from the reſervoir, and twenty-two from the ſource; he 'called it *Aquæ Felice*, from the name he aſſumed before he 'was exalted to the papal throne. He began this noble work 'in the firſt, and completed it in the third year of his ponti-'ficate, 1588.'

The name of di Termine is derived, though corruptly, from the baths or *thermæ Diocletiani*.

The Aqua Paulina, ſo called from its reſtorer pope Paulus V. divides itſelf into two main channels, one of which ſupplies mount Janiculus, and the other the Vatican and its neighbourhood. It is conveyed the diſtance of thirty miles, and ſupplies the fountain behind the church of St. Pietro Montorio, which ſtands on the ſummit of mount Janiculus*. Its fine portal was both the gift and work of Fontana and Maderno; and three of its five ſtreams are not inferior to ſmall rivers, and ſufficient to turn a mill. The inſcription runs thus:

*Paulus Quintus Pontifex Max.*
*Aquam in Agro Braccianenſi*
*Saluberrimis e Fontibus collectam*
*Veterioribus Aquæ Alſietinæ ductibus*
*Reſtitutis noviſque additis*
*XXX. ab milliario duxit. A.D.MDCXII.*
*Pont. ſui Septimo.*

'Pope Paul V. conveyed this water, collected in the 'diſtrict of Bracciano from the moſt wholeſome ſprings, the 'diſtance of thirty miles, by repairing the ancient aqueducts 'of Alſium, and adding ſome new works, in the year of 'Chriſt 1612, and of his pontificate the ſeventh.'

In the year 1690 this fountain was repaired with additional embelliſhments by pope Alexander VIII. and is very

* Janiculus was called *Mons Aurelius*, either from its being near the Porta Aurelia, or from its golden-coloured ſand; but now the name is altered to Montorio.

well worth ſeeing, were it only for the fine view it affords of the whole city.

From theſe large reſervoirs of water ſeveral other leſſer conduits are ſupplied, the deſcription of which would be too tedious. One of the wholeſomeſt ſprings in Rome is that called Fonte Grillo, which riſes at the foot of the mount Quirinal; but does not flow very copiouſly. Beſides theſe public fountains, moſt of the palaces and houſes of any conſideration, have private fountains and water-works for grandeur and entertainment.

Fonte Grillo.

Care of the fountains.

For the better preſervation of the public fountains and ſtreets, they are under the inſpection of a particular commiſſion of cardinals and prelates, the preſident of which is always the cardinal Camerlengo; and that the water may not be fouled by duſt or vermin, the aqueducts, whoſe lofty arches make a very good appearance, are all covered with ſtone, ſo that one may walk on them for ſeveral miles together. I ſhall here add ſome inſcriptions on the fountain of the convent of S. Pietro in Vincoli, which was built at the expence of cardinal Barberini, whoſe arms are a ſwarm of bees, to which the author of theſe inſcriptions ſeems to allude:

*Diſce, hoſpes, aquæ hujus perennitatem*
*e ſcatebra inexhauſta;*
*Ea eſt Cardinalis Barberini Liberalitas.*
*Diſce Suavitatem;*
*Eam Apes profundunt.*
*Sapor in aquis cæteris vitium,*
*In hac mel & nectar eſt.*
*Nulla melior influat in hortos aqua,*
*dum apes propinant.*
*Melleam flores uſuram bibunt.*
*D. Thomas Mentius, Abbas Generalis*
*Gratiæ referendæ ſiſtens F.*
*A. D. MDCXLII.*

'Stranger, obſerve this ſtream continually flowing from 'an inexhauſtible ſpring; it is an emblem of cardinal Barberini's liberality. Learn its ſweetneſs from the bees 'which pour it forth: it taſtes like honey and nectar. In 'the gardens it produces a profuſion of flowers, which reward 'the bees with their honey-dew. Thomas Menti compoſed 'this inſcription out of gratitude to his worthy patron, in the 'year 1642.'

On

On the other side are these words:

*Siste adhuc paulisper, & disce hujus aquæ metamorphosin.*
*Vivo Antonio Card. erat mellea*
*Barberinis manans ex apibus,*
*Mortuo evasit amara*
*nostris permista fletibus.*
*Nec amisit suavitatem*
*Suaves enim sunt amoris lacrymæ*
*Quæ cum perpetuò fluere non possunt ex occulis,*
*Cum hujus aquæ perennitate funduntur.*
*Etiam nunc rigat flores*
*Cum Purpuratos irrigat cineres,*
*Qui cum nominis æternitate compositi*
*Vel in sepulchro redolent immortalitatem.*
*Can. Reg. S. Salvatoris*
*Suo per triginta & octo annos benefico Protectori*
*Grati animi monumentum posuere*
*Sub R. P. D. Jo. Andrea Gallia Veneto Generali tertio*
*A. D. MDCLXXI.*

'Traveller, stop a little longer, that thou mayst be informed of the change which this water has undergone. 'Whilst the good cardinal Anthonio lived, and whilst it 'issued from the Barberini bees, honey was not sweeter. 'At his lamented death it became bitter, being mingled 'with our tears; yet was it not wholly deprived of its sweetness, for sweet are the tears of affection, which, though 'the fountain of the eye fails, shall ever flow mingled with 'these waters. Still it may be said to water flowers, when 'it refreshes the ashes of purpled prelates, who from their 'unfading glory, even in the grave, bloom with immortality. In grateful remembrance of the many favours received from that excellent cardinal, during a patronage of 'thirty-eight years, the canons regular of St. Salvatore 'erected this memorial; the reverend father John Andrea 'Gallia, a native of Venice, being the third time general 'abbot, 1671.'

I must not omit the mineral waters, which in summer-time are in great vogue at Rome. The chief of these is the *aqua acetosa*, which stands a little without the city, facing the Porto del Popolo; and by pope Alexander VII. a fountain Aqua Acetosa.

was

was here erected in the form of an amphitheatre of free-ſtone, according to the following inſcription:

*Alexander VII. Pont. Max.*
*Ut Acidulæ aquæ ſalubritatem nitidius hauriendi copia & loci amœnitas commendaret, repurgato fonte, additis ampliore ædificatione ſalientibus, umbrâque arborum inductâ publicæ utilitati conſuluit. An. Sal. MDCLXI.*

'That this wholeſome acid mineral water might be drawn 'in its natural purity, pope Alexander VII. ordered the 'ſpring to be cleanſed; he alſo enlarged the current, and 'for the conveniency of the public added a plantation of 'trees, to ſhade the place from the ſun-beams, in the year '1671.'

Pope Clement the eleventh's benefaction to this fountain is alſo perpetuated in the following words:

*Clemens XI. Pontifex Maximus*
*Coercito flumine, corrivatis venis,*
*Purgatis ductibus, inſtaurato fonte*
*Acidulæ Salubritati & conſervationi*
*Proſpexit.*
*Anno Salutis M. DCC. XII.*

'For the ſalubrity and better preſervation of this mineral 'water, pope Clement XI. ordered the veins to be united, 'the pipes to be cleanſed, and the conduit to be thoroughly 'repaired, in the year 1712.'

But this work had been before begun by Paul V. who accordingly has this inſcription erected to him:

*Paulus V. Pont. Max.*
*Ann. Salutis MDCXIII. Pontificatus ſui IX.*
*Renibus & ſtomacho, ſpleni, jecorique medetur,*
*Mille malis prodeſt iſta ſalubris aqua.*

'This water being an efficacious remedy for various diſor-'ders, particularly thoſe of the kidneys, ſtomach, ſpleen, and 'liver, was thought worthy the attention of pope Paul V. 'in the ninth year of his pontificate, and of our Lord 1613.'

On

On the other ſide of the city, without the Lateran gate, is another mineral water, called *aqua ſancta*, which is uſed alſo for bathing. Aqua Santa.

Theſe mineral waters are, by a great many, drank all the year round, but mixed with wine to render them more palatable.

In autumn the vintage is a time of general feſtivity, when the commonalty give themſelves up to all manner of licentiouſneſs, the fruits of which uſually appear in the months of May and June following. It is obſerved by the hoſpital-books, eſpecially that of Santo Spirito, that the number of infants received in the machines, during thoſe months, exceeds thoſe of all the other ten months put together. Diverſions in autumn.

The favourite winter diverſions at Rome are plays and operas; and during the carnival, the latter are acted at three theatres, *viz.* the Aliberti, Capranica, and the Theatro nuovo. The firſt, which is ſo called from its founder, count Aliberti, has a pit which will contain nine hundred perſons; this is ſurrounded with ſeven galleries over one another, in each of which are thirty-five boxes, in all two hundred and forty-five. I do not recollect ever to have ſeen ſuch a ſpacious theatre. Theatres.

Cardinal Ottoboni alſo, in the carnival week, had operas performed in a private theatre built in his palace, where it was eaſy to gain admittance; and here I muſt obſerve, that the regard to modeſty in this city excludes female fingers from appearing on the ſtage, their parts being performed by *caſtrati*, or eunuch's dreſſed in women's habits *. No female finger admitted upon the ſtage.

As to the Roman cuſtoms in other reſpects, every prudent traveller ſhould be ſo far upon his guard as rather to talk too little than too much; for in Rome there are ſeveral private channels of information, even among the hired laqueys, for conveying to the government's ears an account of every thing that is ſaid or done in the city. This, indeed, they do with credit and an eaſy conſcience; the calling even of a ſpy or informer, not being without a patron ſaint, namely St. Alexis. Their conduct, however, towards foreigners, is very prudent, from the conſideration that they enrich the city by expending great ſums of money here annually, ſo they are not ſtrictly attended to. At the meeting of the hoſt and other proceſſions, Free manner of living at Rome.

* *Quære*, Which is moſt indecent, women's appearing on the ſtage, or this cuſtom ariſing from the ſanctity of the Romans, as our author calls it?

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Proteſtants not forced to kneel to the hoſt.

the proteſtants need not fear any of thoſe brutal inſults which in other countries they ſometimes meet with from the bigotted perſecuting ſpirit of the vulgar. A Roman, when they ſee any perſon that does not comply with the preſcribed genuflexions, contents himſelf with looking upon ſuch a one as an heretic or an infidel, without expreſſing any reſentment; even in the Miſſa Spiritûs Sancti, where generally a great number of cardinals are preſent, many proteſtants, at the elevation of the hoſt, keep their ſtanding poſture, without the leaſt inſult or incivility from the Swiſs guards in waiting, or any ſuch rudeneſs or compulſion, which, it is notorious, is practiſed in the chapel at Verſailles †.

Freedom in reſpect of eating fleſh on faſt days.

In lent, and on other faſt or meager days, the proteſtants never fail of meeting with butcher's meat, *&c.* at the inns and taverns, without being at the trouble to procure a licenſe for eating it.

There is no place where the Roman-catholics are ſo little obſervant of their faſts or meager days as at Rome; and on Saturday they uſe this expedient to eat meat for ſupper, which is to wait till the clock ſtrikes twelve, and then ſuch a repaſt paſſes for a Sunday's breakfaſt, which doth not come under the church's prohibition. This the Romans call *far ſabbatine*; and from this cuſtom poſſibly ſome of the Engliſh ‡ have learned to reconcile their fondneſs for gaming with the obſervation of the ſabbath; the card-table being got ready on Sunday evening, and at the ſound of twelve o'clock they fall to play as if it was Monday morning. This was practiſed to elude Cromwell's laws for ſtrictly obſerving the ſabbath.

Freedom of ſpeech.

I have often wondered to hear ſome Roman-catholics, at a public ordinary, launch out with ſuch a bold freedom againſt the Jeſuits and the uſurpation of the popes, in civil matters, over the rights of all potentates in general; and eſpecially of

† A remarkable inſtance of French Politeſſe, as I obſerved in a note above, in the account of Milan, vol. I. p. 343. How different is this from the practice of civilized nations, and the maxims of true politeneſs? Is it reckoned an incivility to put an unnatural conſtraint upon the body, and is it leſs ſo to offend the mind and conſcience? Though our author does not ſpeak his mind ſo freely of the French, an Engliſhman may be allowed to expoſe their falſe pretences to politeneſs.

‡ The author might have ſpared the Engliſh in this particular, as nothing is more common in France than to play at cards, dice, cheſs, *&c.* as ſoon as the morning maſs is over, which is practiſed in many other countries in Europe. 'Tis true, we are too fond of imitating the French in this and other inſtances of levity; but England ſhould not be reproached with vices which are the genuine growth of France.

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the emperor and the princes of the empire. A certain papiſt once declared, that he never paſſed by the palace of the Creſcenti family without pulling off his hat, as a token of his veneration for that glorious man, who dared to drive a turbulent pope out of Rome, though his magnanimity met but with indifferent returns. I do not care to repeat the name he was pleaſed to beſtow on the emperor of Germany, for ſuffering the pope to grow ſo powerful at Rome.

During the conclave, a multitude of manuſcript *paſquinades* againſt the deceaſed pope and the cardinals are openly ſold in the coffee-houſes for half a *paolo* † a ſheet. Theſe ſatirical writings derive their names from the mutilated ſtatue, near which one Paſquino, a jocular and inquiſitive taylor, or ſhoemaker dwelt. Paſquinades.

At preſent proclamations are alſo ſtuck on the ſtatue; there is alſo to be ſeen on it a mark about eight feet from the ground, and an inſcription, ſhewing the height of the water during an inundation of the Tyber in the time of pope Clement VII.

As to public proſtitutes, I am apt to queſtion the truth of ſome accounts concerning the ſums accruing to the papal treaſure from the milk-tax, as it is called. They who make the number of thoſe proſtitutes amount to twenty thouſand, do not conſider that all the females in Rome, young and old, ſcarce amount to fifty thouſand. As for thoſe wretched creatures who give in their names, age, country, family, and place of abode to the Sbirri and their commander, in order to be entered into a book kept for that purpoſe, they are for the moſt part ſuch miſerable objects, that at Naples and other places, their practice would not defray the ſmall tax to which they are ſubject. It is not improbable, that little of the produce of the tax goes farther than the hands of the Sbirri, part of whoſe province it is to keep off the monks and prieſts from theſe forbidden paths, and to take care, that in Eaſter week, during advent, and lent, and on the other faſts and feſtivals of the church, theſe proſtitutes receive no company. I have been aſſured from good hands, that their number doth not exceed eight hundred. In the times of pagan Rome, they lived together, and the places of their evening rendezvous are, by Tertullian, *ad Uxorem*, *lib.* ii. *cap.* 6. called *Conſiſtoria* ‡ *libidinum publicarum*; *i. e.* Toleration of public proſtitutes. Number of them.

† About three-pence.

‡ Amianus Marcellinus ſeems to be the firſt who ever uſed the word *conſiſtorium* for a meeting of magiſtrates.

'The ſtatues for public proſtitutes;' which expreſſion agrees with the *Inſtitoria matronarum* mentioned in Suetonius's life of Nero. chap. 27. Over their ſtews or *fornices*, from which is derived the word *fornicatio*, was written the name of the courteſan who lived there and her price, to which Juvenal, ſpeaking of Meſſalina, alludes:

*——tunc nuda papillis*
*Conſtitit auratis, titulum mentita Lyciſcæ.*

In the hiſtory of Apollonius Tyrius, is the following inſcription, which ſtood over ſuch a cell:

*Quicunque Tarſiam deflaraverit*
*Mediam Libram dabit;*
*Poſtea populo patebit*
*Ad ſingulos ſolidos.*

Among the ancients it was not permitted, or at leaſt not uſual, for theſe proſtitutes to make their public appearance before evening, or the ninth hour of the day; and this appears to be the reaſon of Perſius's giving the name of Nonaria to one of that ſiſterhood. Their dwellings were known by a lamp or candle burning at their door; and to this Tertullian had an eye in the following paſſage, lib. ii. c. 6. *Ad uxorem. Moratur Dei ancilla in laribus alienis, & inter illos omnibus honoribus dæmonum, omnibus ſolemnibus regum, incipiente menſe nidore thuris agitabitur: & procedit de janua laureata & lucernata, ut de novo conſiſtorio libidinum publicarum.* 'The hand-maid of the Lord ſtays in profane houſes, where, 'at the beginning of the month, ſhe muſt ſuffer the ceremo- 'nies of dæmons, the ſolemnities of the rich, and the ſmell 'of the incenſe, and goes out with laurel and lamp, as from 'a new public brothel.'

Hence Horace ſays,

------ *ſub clara nuda lucerna:*

And Juvenal,

*Obſcuriſque genis turpis fumoque lucernæ.*

Perhaps

Perhaps it was from this abuſe of lamps the primitive Chriſtians took ſo much offence at the burning candles in the temples of the heathen gods by day-light. Hence Lactantius, in *lib.* vi. ſays, *Accendunt lumina velut in tenebris agenti Deo* †. 'They light up candles to their God as if they dwelt in 'darkneſs ‡.' And in the preſent times, it is alſo cuſtomary at Rome to keep a lamp burning in the ſtreet before the dwelling of every one of theſe regiſtered proſtitutes, which is taken away while ſhe is entertaining a viſitant. In Spain this is known by a ſword which the gallant always leaves at the door. I ſhall not, however, take upon me to determine, whether it is in alluſion to theſe lamps that, according to an old Roman kalendar, publiſhed by Lambecius, from a manuſcript in the emperor's library, the month of April, which was conſecrated to Venus, is repreſented under the emblem of a man dancing to a ſtatue of Venus, before which are a lighted wax taper and a lamp. That incenſe was thrown into this flame appears from Auſonius's tetraſtich on the month of April.

*Contectam Myrto Venerem veneratur Aprilis.*
*Lumen thuris habet, quo nitet alma Ceres.*
*Cereus a dextra flammas diffundit odoras,*
*Balſama non deſunt, queis redolet Paphie.*

'In April Venus crowned with myrtle is worſhipped. 'The frankincenſe and wax-tapers diffuſe a fragrant light 'around. Whilſt all Paphos is gladdened with the odours 'of ſweet balſams.'

Pope Pius V. was a ſevere enemy to proſtitutes; and though he could not accompliſh his end in clearing the city of them, he ordered, that inſtead of being diſperſed in every Orders of Pius V.

† Might not this be applied to the modern papiſts, who have borrowed this ridiculous cuſtom from the heathens? What can be imagined more abſurd, than to invoke deaf idols, and to burn lights to blind images. Theſe ceremonies are ſo common in Germany, that neither the author, nor his editor, take any notice of it in this light.

‡ Was ever any thing more ridiculous than the reaſon aſſigned by the *Concilium Eliberitanum*, held in 305, againſt lighting up candles in Chriſtian burial-places by day-light: *Cereos per diem placuit in cœmiteriis non incendi. Inquietandi enim Sanctorum Spiritus non ſunt.* 'It is de- 'creed, that by day-light no candles ſhall be lighted in a burying-place; 'for the ſouls of the ſaints muſt not be diſturbed.'

ſtreet,

ſtreet, they ſhould live together in one particular quarter, that they and their gallants might be more infamous. He further ordered, that every proſtitute dying in that ſtate ſhould be buried in a dunghill: And even when the magiſtrates by the ſecret inſtigations of the clergy repreſented to him, that this was an infringement of the ancient privileges of the city; that it greatly endangered the ſafety and honour of married women; that it again opened a door to an execrable vice with which the Romans are reproached by St. Paul; laſtly, that the citizens would be great ſufferers, as it would lower the rent of their houſes; the pope perſiſted in his reſolution, and threatened to remove from Rome and change his reſidence, rather than give up ſo juſt and commendable a point. Upon this the pope's order took place without any farther oppoſition. This behaviour of the pope is hinted at in ſome parts of the following epitaph erected to his memory.

*Pius V. Pontifex*
*Religionis ac Pudicitiæ Vindex,*
*Recti & Juſti aſſertor,*
*Morum ac diſciplinæ reſtitutor,*
*Chriſtianæ rei defenſor,*
*Salutaribus editis legibus,*
*Galliâ conſervatâ,*
*Principibus fœdere junctis,*
*Partâ de Turcis victoriâ,*
*Ingentibus auſis & factis,*
*Pacis bellique gloria*
*Maximus,*
*Pius, felix, Opt. Princeps.*

'To the memory of Pope Pius V.
'The aſſertor of religion and chaſtity,
'The patron of juſtice and integrity,
'The reſtorer of morals and diſcipline,
'The defender of the Chriſtian religion,
'Who having publiſhed ſalutary laws,
'Saved the kingdom of France,
'Joined princes in a league of amity,
'Acquired a victory over the Turks,
'By his noble actions and atchievements,
'Shewed himſelf in peace and war
'Pious, ſucceſsful, the greateſt
'And the beſt of princes.'

It

It is an abſurd notion to imagine, that public ſtews are neceſſary in populous places to prevent crimes of a more heinous nature; it being manifeſt from experience, that the moſt deteſtable crimes abound no leſs in places where theſe houſes are connived at, than in other cities. London and the villages contiguous to it, contain ſuch an immenſe number of houſes, as is hardly to be equalled in the whole world, and is never without great numbers of ſailors, whoſe manner of life might be imagined to render them ungovernable when they get on ſhore; yet outward decency and good order have always been kept up in that flouriſhing city, without its having recourſe to the ſcandalous expedient of licenſing public ſtews. The real motive of ſuch a practice at Amſterdam was in order to put fifteen or twenty thouſand guilders a year into the Schout's pocket. But the laſt magiſtrate having loſt a ſon in one of thoſe places, the reſentment of paternal love got the better of ſelfiſhneſs, and an end was put to the toleration; yet without any increaſe of diſorders, or the leaſt prejudice to the city in general. As to that deteſtable crime which broke out a few years ſince in Holland, it was a long concealed fire, which raged no leſs in the country towns than Amſterdam, and, indeed, among people who could not be ſuppoſed to haunt public brothels. But this is a digreſſion: And it is to be wiſhed, that poſterity may not give credit to ſuch abominations, in the puniſhment of which it had, perhaps, been more diſcreet, if it had been done with greater ſecrecy; inſtead of publicly exhibiting inſtances of that pitch of turpitude and impiety to which the heart of man is capable of attaining.

Whether brothels are neceſſary in large cities.

The canon laws indeed do not bear very hard againſt fornication and adultery; in one part of the gloſſary it is ſaid *hoc eſt leve peccatum & quod Galli vocant bonam fortunam*; *i. e.* 'This is ſo light a ſin that by the French it is termed *bonne fortune*;' However, Rome is not more debauched than other great cities. Here are ſeveral regulations calculated purely for reclaiming proſtitutes; they are excluded from the communion; and if they die in that profeſſion, they are, as I before obſerved, denied chriſtian burial †. In ſome parts of

Regulations at Rome concerning proſtitutes.

† Incontinency hath ever been puniſhed among civilized nations, but by none ſo ſeverely as the ancient Germans and northern nations. *Tacit. de mor. Germ. c.* 19. *Pauciſſima in tam numeroſa gente adulteria, quorum pœna præſens, & maritis permiſſa. Acciſis criniibus nudatam coram propinquis expellit domo maritus, ac per omnem vicum verbere agit. Publicatæ enim*

of Italy they are obliged ſeveral times in a year to aſſemble in a particular church, where their criminal and vicious lives are painted in the blackeſt colours, in a ſermon preached before them for that purpoſe. They who are moved by the preacher's arguments, and in token of their repentance kiſs a crucifix which is handed about, are conducted to a convent founded for this excellent end. Maunday Thurſday is the moſt remarkable day for theſe converſions; but moſt of theſe wretches are ſo hardened as to have no ſuch pious inclinations till their incapacity for their criminal commerce, or the decays of nature puts them in mind of looking out for ſome other way of ſubſiſting. This cuſtom reminds me alſo of an order of Gregory XIII. which enjoins, the Jewiſh community every Saturday evening during Lent, to ſend a hundred men and fifty Jewiſh women to the oratory della S S. Trinità, not far from the Ghetto or the ward aſſigned that nation, to hear the excellency of the Chriſtian religion diſplayed from the pulpit. This preſent Lent the ſubjects were Chriſt's incarnation and death, the union of the two natures in his perſon, and the doctrine of the trinity; but theſe ſubjects were handled with ſuch fine ſpun and metaphyſical ſubtleties, that I could have wiſhed the matter had been leſs abſtruſe, or the method better accommodated to the capacities of the perſons who were to be inſtructed. The number of Jews at Rome is about nine thouſand, and by order of Paul IV. the men wear a piece of red cloth on their hat, and the women on their head-dreſs as a mark of diſtinction.

Converſion of Jews.

Their number.

Mark of diſtinction.

It ſeems ſomething odd, that for this infamous diſtinction, the favourite colour of the cardinals ſhould have been choſen, and which is almoſt peculiar to them. The Jews formerly lived in what parts of the city they pleaſed; but the above-

*enim pudicitiæ nulla venia; non formâ, non ætate, non opibus maritum invenerit. Nemo enim illic vitia ridet; nec corrumpere & corrumpi ſæculum vocatur. i. e.* 'In ſuch a populous nation adulteries are very rare; 'and the huſband has the power of immediately revenging himſelf. The 'adultereſs's hair is cut off, then ſtripping her naked in the preſence of 'her near relations, he turns her out of doors and ſcourges her through 'the town. This is ſo unpardonable a crime and withal ſo infamous, 'that neither beauty, age, nor fortune, can procure ſuch a one another 'huſband; for there vices are not made a jeſt of; nor do they content 'themſelves with exclaiming againſt the corruption of the age.' Quære, whether the puniſhment mentioned here by Tacitus, be leſs ſhocking to modeſty than the offence that occaſioned it? Surely our author could not look upon the ancient Germans as a civilized people who tolerated ſuch indecencies.

mentioned

mentioned pope, who took all occaſions to ſhew his averſion to that unhappy people, confined them within narrow bounds near the Tyber, where the generality of them live in a very poor ſordid manner.

Entertainment in Rome.

Proviſions are better, and ſold more reaſonably here than in many other parts of Italy, but wine is not included in the rates of ordinaries; every one drinking what he likes beſt, which, however, is of a moderate price. All over Italy the pigeons are very large, fat, and of a delicate flavour. The veal alſo is very fine here, eſpecially the *vitelle mongane* *, for inſtead of graſs the calves are fed only with milk and yolks of eggs. The pork in Italy is accounted better than that of France or Germany; the winter food for the hogs being the huſks of grapes, beſides morells, truffles, and cheſtnuts. Eſculent herbs and vegetables of all kinds are to be had at Rome all the year round. The fruits are exquiſite, eſpecially the Perugia melons, which are preferable to any other. They who are for having early fruit ſend to Naples for it, from whence alſo come thoſe forced cherries which are ſerved at table on Maundy Thurſday, when the pope entertains the cardinals; but if the Neapolitan fruits ripen ſooneſt, thoſe of Rome are much better. It is not cuſtomary in Italy to invite ſtrangers to meals; but at Rome it is not difficult to get acquainted with ſome of the cardinals, and they are not backward in receiving viſits; but nothing however is ſaved by it: For the cardinals ſervants are ſure to make the gueſt pay dearly for his entertainment; and ſo mean ſpirited are theſe fellows, that if the very next day after a viſit, a perſon enters their maſter's houſe again, they ſurround him ſoliciting a *bona mano*, or gratuity. It is the ſame if one goes to a concert, or a party at play, or on receiving the moſt trivial civility at any houſe.

Livery coaches.

A carriage is what a foreigner cannot well be without at Rome, and though in carnival time the rate is at leaſt fourteen *paoli* † a day, in ſummer they may be had under nine. There are but very few ſedan chairs at Rome, and none to be had for ſingle perſons. A greater inconvenience here is, that the ſtreets are not lighted; and whilſt I am finding fault with Rome, I muſt add, that I extremely diſlike their way of drying their linen, which is not only done out of the windows but upon ropes acroſs the ſtreet; and what a mean ap-

* A name by ſome derived *a mungendis, tantummodo matrum uberibus.*

† About 7 ſhillings ſterling.

pearance this muſt make in a city otherwiſe ſo ſplendid, may be eaſily conceived.

Account of the Pretender.

As to your inquiry concerning the figure made by the Pretender to the Britiſh crown; I muſt ſay it is every way very mean and unbecoming. The court of Rome indeed has iſſued an order, that all the ſubjects ſhould ſtile him king of England; but this is no more than an empty title, and made a jeſt of by the Italians themſelves; for ſome of them diſcourſing with me, whom they conceive to be none of his friends, ſometimes by a kind of jocular civility term him *Il Ré di qui*, *i. e.* 'the local king, or king here,' *Rex in partibus* *; whereas the rightful poſſeſſor is ſtiled *Il Ré di quà*. 'The king there.' *i. e.* in England, upon the ſpot.

This perſon who is known in Europe by the title of the Chevalier de St. George, has an annual income of twelve thouſand *ſcudi* † or crowns, from the pope's treaſury ‡, and though the clandeſtine remittances of his adherents in England may amount to as much more, it falls very ſhort of what is required to keep up the ſtate of one who ſets up for a king, and expects to be treated as ſuch. He was in hopes of a vaſt fortune with the princeſs Sobieſki; her father prince James having promiſed a dowry of four hundred thouſand guilders § with his eldeſt daughter Maria Charlotta, when, in 1718, a match was negociating betwixt her and the young prince of Modena, who died in 1727. But the match broke off ‖ at the very time when the Pretender had juſt ſignified his inclinations for eſpouſing the other daughter. Prince James being unable to raiſe the money; and though in order to bring about the concluſion of both matches, he ſent an agent to Paris to diſpoſe of ſome aſſignments which he had on the French poſt-office and ſalt duties; yet the regent was ſo much in the intereſt of king George, that all ſuch propoſals came to nothing; ſo the agent left Paris without effecting any thing. This diſappointment, it is ſaid, occaſioned the neceſſity of aſſigning the ſecond daughter a portion out of

* As biſhops of foreign dioceſes, which they never enjoy, are termed *Epiſcopi in partibus infidelium*.

† About 3000l. ſterling.

‡ Alexander VII. ſettled on queen Chriſtiana a yearly income of twenty thouſand *ſcudi* out of the fund *de propaganda fide*.

§ About 35000 l. ſterling.

‖ The princeſs Maria Charlotta was afterwards married to Frederic Caſimir prince of Turenne, and upon his deceaſe in 1723 to his brother, who is ſtill living.

the

the Sobieski eſtate, which was not a little incumbered before. This marriage was the work of the court of Rome; and though poſſibly the empreſs dowager Eleonora might have been aſſiſting in it, the emperor knew nothing of the matter. Princeſs Clementina's relations were ſo elevated with this marriage, that they made no ſecret of it; ſo that the Britiſh miniſter at Vienna had time to prevail with the imperial court to ſtop her in paſſing through Tirol. How ſhe made her eſcape out of cuſtody is not unknown to you; and the Pretender had a medal ſtruck on this occaſion, by Hamerani *, the pope's medaliſt. On one ſide was repreſented the bride's head, with this legend, Medal on her eſcape.

*Clementina M. Britan. Fr. & Hib. Regina.*

And on the other, the ſame princeſs in a triumphal car, with the reins in her hands, and horſes on a full gallop, with this motto;

*Fortunam Cauſamque ſequor.*

Underneath,

*Deceptis Cuſtodibus MDCCXIX.*

* The Romans never let ſlip an occaſion of venting their ſpleen againſt the Proteſtant eſtabliſhment in England. I have a medal of Hamerani's, ſtruck in 1729, on the difficulties raiſed by Holland againſt acceding to the quadruple alliance. It repreſented three perſons in a waggon, *viz.* the emperor, the king of Great Britain, and the duke of Orleans, inviting a fourth, the republic of the United Provinces, to come in. The fourth wheel of the waggon is wanting, and the republic ſtands leaning on it. The inſcription,

*Siſtit adhuc quartâ deficiente rotâ.*

'It cannot move for want of a fourth wheel.'

On the reverſe are theſe words:

*Fœdus Quadruplex*
*Imperfectum*
*Republicâ Batavâ*
*Fortiter prudenterque*
*Cunctante*
*MDCCXX.*

'The quadruple alliance rendered abortive by the reſolute and prudent 'delays of the Dutch 1729.'

Pretender's medals.

The Pretender is very fond of ſeeing his image ſtruck on medals; and if kingdoms were to be obtained by tears (which he is ſaid to have ſhed very plentifully at the miſcarriage of his two attempts on Scotland in 1708, and 1715, he would have found the medalliſts of his party work enough. Not to mention the medal ſome time ſince ſtruck in honour of him, I ſhall only take notice of one that is at preſent in hand, which ſhews his life not to be very thick ſet with actions of any eclât; ſince to find a ſubject for another medal, they recur a great many years back to the birth of his eldeſt ſon, one ſide of which repreſents the buſts of the Pretender and his lady, with this legend:

*Jacob. III. R. Clementina R.*

On the reverſe is a lady, with a child on her left-arm, leaning on a pillar, as the emblem of conſtancy, and with her right-hand pointing to a globe on which is ſeen England, Scotland, and Ireland. The legend,

*Providentia obſtetrix.*

Underneath are theſe words:

*Carolo Princ. Valliæ*
*Nat die ultimâ*
*A. MDCCXX.*

Pretender not greatly regarded at Rome.

He generally appears abroad with three coaches; and his houſhold conſiſts of about forty perſons. He lately aſſumed ſome authority at the opera, by calling *encore*, when a ſong that pleaſed him, and ſome others, was performed: it was not, however, till after a conſiderable pauſe that his order was complied with. This is the only time that ever he has been known to affect the leaſt power; and this inſtance of compliance is no more than what the claps of half a dozen of the ſpectators will at any time procure. At his coming into an aſſembly, no Engliſh proteſtant riſes up; and even the Roman-catholicks pay him their complements in a very ſuperficial manner. It is certain that his puſillanimity, and the licentiouſneſs of his amours, have certainly leſſened him in every body's eſteem.

His

His lady is too pale and thin to be reckoned a handſome woman; her frequent miſcarriages have brought her very low, ſo that ſhe ſeldom ſtirs abroad, unleſs it be to viſit a convent out of devotion. She allows her ſervants no gold nor ſilver lace on their liveries, and this proceeds from what is called her piety. But it may be preſumed this is owing partly to her ill ſtate of health, * and partly to the jealouſy, inconſtancy, and other ill qualities of her huſband; and one of theſe provocations affected her ſo much, that ſhe withdrew for ſome time into a convent, † whilſt the Pretender, in order to be more at liberty to purſue his amours, went away to Bologna; but the pope diſapproved of theſe ſeparate houſholds, and in order to induce him to return to Rome, and be reconciled to his lady, diſcontinued his penſion. This, however, is but an outward reconciliation, as he ſtill continues to purſue thoſe vices which occaſioned the difference; and ſhe knows him too well even to entertain a cordial affection for him again. Mr. S——, who pretends to be an antiquarian, and bears the title of a Poliſh counſellor of ſtate, narrowly watches the ſteps of the Pretender and his adherents, and holds a correſpondence with the Britiſh miniſtry. Whilſt the Pretender reſided at Bologna, Mr. S—— had little news to ſend; and being himſelf no longer neceſſary, his remittances were likely to be withdrawn, till the Pretender's return gave him an opportunity of continuing his ſervices.

Princeſs Clementina deſcribed.

Correſpondence with the Engliſh miniſtry.

Intereſt and neceſſity were the motives which brought the Pretender back to Rome; this gave riſe to an obſervation, that no ſtricter friendſhip could be imagined than that betwixt the Pretender and Mr. S——, the one not being able to live without the other. The king of Great-Britain, though at ſuch a diſtance, is not a little dreaded at Rome, on account of his long arms, as the Italians call the powerful fleets which he can ſend into the Mediterranean. Mr. S------ is a man of a good preſence, and has made himſelf conſiderable, by affecting to be thought an Athieſt, and capable of any attempt whatever. Some years ſince, his chariot happened in the night to run againſt that of a lady with a numerous retinue, one of whom leaped down and gave S------'s coachman ſeveral blows with his cane; but

King of Great Britain dreaded at Rome, on account of his long arms.

* This princeſs died on the 18th of January, 1735.

† Mrs. Hay, the chief occaſion of the miſunderſtanding between them, is now living at Piſa.

S—— in the mean time called to his ſervant not to ſtrike again. The next day he went to Falconieri, governor of Rome, to demand ſatisfaction, or elſe he threatened to find out the offender, and take his own revenge. The governor made ſeveral propoſals for mitigating or dropping the affair but to no purpoſe. Mr. S—— inſiſted upon the offender's being publicly whipped; upon which Falconieri, with ſome warmth, aſked him, why he had not run the fellow through the body without more ado; that all the loſs would then have been of a worthleſs ſcoundrel, which would have ſaved him a great deal of fatigue and vexation. It coſt the pope three hundred *ſcudi*, or crowns, before the offender could be found out, who was ſent to the gallies for five years, which is the puniſhment for aſſaulting a foreign miniſter's ſervant.

The pope, as a temporal prince, has no ſmall influence on the affairs of Italy, with which the tranquility of Europe is alſo connected; and ſometimes it happens that he finds it neceſſary to treat with the Britiſh court. This cannot be done but through a third hand, which uſed to be the cardinal for the imperial affairs at Rome; but ſince the miſunderſtanding betwixt the courts of London and Vienna, the cardinal-protector of France has been the inſtrument.

The Engliſh reſpected at Rome.

A few days before the demiſe of pope Benedict XIII. I ſaw a letter from cardinal Polignac, written with his own hand, to Mr. S——, earneſtly deſiring him to prevent a certain affair from coming to extremities, and allow a little time for the college of cardinals, who were entirely diſpoſed to do the Engliſh gentlemen juſtice. This related to Mr. St——, brother to the earl of Ch——d, who had been affronted in the perſon of one of his domeſticks. At the breaking up of the opera, a cardinal's ſervant called out to make room, for his maſter was coming, which civility and the privileges of that order, indeed, require; but it now happened, that the cardinal's coach was empty, and a great way behind; whereas Mr. St——'s chariot was already before the door, and he going to ſtep into it. His ſervant made ſome remonſtrances to the officer, who was for driving back the croud, and only deſired leave for his maſter (whoſe name indeed he did not mention) to paſs; but all the notice the officer took of the ſervant's requeſt was, to hit him over the head with his cane. Mr. St—— required that the officer ſhould be turned out of his place, which would have been no eaſy matter, as he was a relation of cardinal Coſcia. In the mean time the officer took care of himſelf; and whether on account

account of a pretended ſickneſs, or that his apprehenſions had brought any diſorder upon him, he kept cloſe at home. But the vacancy of the papal chair, which happened ſo ſoon after, having put a period to the offender's office, as it did to cardinal Coſcia's ſway, the affair may poſſibly terminate here. On theſe occaſions the commonality never fail to ſide with foreigners, and always ſee with concern and reſentment any indignity offered to thoſe who ſpend their money ſo freely, and whoſe reſort hither is of ſo great advantage to trade in general. I am inclined to think that Mr. S—— ſometimes undertakes matters without waiting for inſtructions; however, he never fails of carrying his point. A few years ago cardinal Alberoni, to ſave the Pretender's charges, propoſed that the palace Alla Lunghara, belonging to the pope, ſhould be aſſigned him for his reſidence. This houſe lies as it were in the ſuburbs, and in a private place: it has alſo a large garden, from whence there was a paſſage through the city-walls; ſo that the Pretender's followers might have viſited him with more convenience and privacy, and he himſelf be a long time abſent, without its being known in Rome. Mr. S—— ſoon had notice of this overture, and, without waiting for inſtructions, delivered in a memorial to the papal miniſtry, ſhewing that the king of England would not be pleaſed with this alteration, and that poſſibly it might prompt him to inſiſt on the Pretender's quitting the eccleſiaſtic ſtate; for his ſtay had hitherto been connived at, as being in a place where he was expoſed to public view, and proper notice taken of all his proceedings. To this the pope's prime miniſter returned a verbal anſwer, That he was not a little ſurpriſed that laws ſhould be preſcribed to the pope in his own dominions; that a foreigner, without any public character, ſhould brave the papal power; and laſtly added, with a ſneer, that the Pretender's enemies were for having him live in Rome, as a genteel place of cuſtody, yet without paying any fees for guarding him; alluding to the ſmallneſs of the ſubſidies from England, which he ſaid were found ſo ſweet, that few made any ſcruple of receiving them, though the wages of hereticks. To this Mr. S—— replied, That he was neither for braving, nor preſcribing laws; but ſpoke his mind with a good intention, as he believed it both the pope's inclination and intereſt to be upon good terms with the king of England, and not involve himſelf in troubles; that if the pope could do any effectual detriment to

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the proteſtant government in England, whether openly or underhand, it was well known he would do it; but how far England could carry its reſentment, when it purpoſes to retaliate evil for evil, is as yet unknown; and poſſibly it were beſt for the pope never to give any occaſion to cauſe him to experience it. The effect of this remonſtrance was, that the Pretender's removal to another palace was poſtponed; and Alberoni had the mortification of being charged with a meſſage to the Pretender, to ſignify the change of the pope's mind. Upon this a ſtop was put to the diſpoſitions already begun at the palace of Lunghara. The Pretender having repreſented that the removal was the more neceſſary, as his former dwelling was too ſmall for the number of domeſtics, which the increaſe of his family obliged him to keep, this difficulty was removed by building an additional wing to his houſe. Mr. S----- has certainly been of conſiderable ſervice to the Engliſh court, by his vigilance in obſerving the conduct of the Engliſh and Scotch gentlemen with regard to the Pretender. As to his ſkill in the Greek and Latin antiquities, he is in ſuch reputation at Rome, that in all things of that kind, as when the explanation of an ancient medal or intaglio is to be determined, his judgment is generally appealed to. This alſo gives him many opportunities of diſpoſing of antiques at a much higher price than they coſt him. His apartment is not the neateſt I have ſeen: His conſtant companion in it, ſome time ſince, was a young wild boar, but having preſented this to an Engliſh gentleman, it has been ſucceeded by ſeveral owls. Upon my aſking him, how he could bear to have creatures, which neceſſarily cauſed ſo much naſtineſs about him; his anſwer was, That being frequently inclined to hypocondriac diſorders, the ſight of theſe birds, ſtill more dull and ſaturnine than their maſter, brought him into good temper again. I have been aſſured that a medal has been ſtruck for him, with his buſto on one ſide, and on the reverſe, Diogenes in a caſk. Before him ſtands a dog, and behind him, on a tree, a raven, or an owl. A paſquinade, reflecting upon him, was lately diſperſed, in which the owls were ſaid to be his only deities; but theſe cenſures affect him ſo little, that he ſent a copy of the paſquinade to England, as doing him honour, by ſhewing how much he is both feared and hated at Rome, as a continual obſtacle to the ſchemes of the Pretender and his adherents.

You

You are not a ſtranger, Sir, to the ſtrong ſuſpicion which the earl of P-------h's long ſtay in Italy occaſioned there, ſtill at laſt they came to imagine, that his deſign was to carry off the Pretender. Whatever may have been the earl of P--------h's conduct when general in Spain, it is certain, that in the latter part of his life he did not ſhew himſelf fit to be entruſted with important commiſſions. He had at that time a commiſſion as *legatus ad omnes gentes*; i. e. 'Embaſſador to all nations;' which, beſides a ſalary of ten pounds ſterling *per diem*, at leaſt ſerved for a good paſſport.* The ſole view of the Britiſh miniſtry ſeems to have been only to keep him abroad, as he was of a turbulent ſpirit, continually forming new projects, and was as impetuous as he was fickle. In the year 1711, being in company at Francfort upon the Mayne, where the diſcourſe turned upon the greateſt pleaſure which a man could enjoy; this lord ſaid, There was no greater pleaſure than to draw one's ſword againſt one's ſovereign; adding, that in the year 1688, he had made a voyage from America to England purely for that ſatisfaction. He once ſaid to the young prince of Piedmont, who died in 1715, that after ſuch and ſuch deaths, the prince would come to be king of England. To which the young prince innocently made anſwer, 'That he muſt not be 'king of England.' 'Why ſo, my prince?' replied the earl: To which the prince anſwered, 'Becauſe the Engliſh 'make nothing of taking off the heads of their kings.' The prince's grandmother, who was preſent at this converſation, aſked my lord, if he well underſtood what the prince had ſaid? But he, who was otherwiſe of a ready wit, was here at a loſs for an anſwer.

Some account of lord P——h.

* It is very neceſſary for travellers to provide themſelves with good paſſes and recommendations; but I never ſaw any thing fuller than that of the duke of Bedford, when on his travels, it being addreſſed *à tous les Alliés de la Couronne d' Angleterre*; i. e. 'To all the friends and allies 'of the Engliſh crown.'

LETTER

## LETTER XLIX.

### Account of the religious Edifices, and the Pope's Palaces, in Rome.

IN the pontificate of pope Paul IV. the parish-churches in the Roman-catholic parts of Christendom, amounted to two hundred and forty-eight thousand, and the convents to forty-four thousand. As this number, in subsequent times, encreased rather than diminished, it may easily be conceived, that at present, Rome, the seat of the visible head of the Roman-catholic church, must be overstocked with churches, in proportion to the number of its inhabitants. It would be difficult to enumerate all the convents, chapels, oratories, hospitals, seminaries, &c. in Rome, besides eighty-two parish-churches; so that I shall only set down the principal. This I shall do from my own knowledge, and in alphabetical order, there being no possibility of visiting these edifices according to their situation; several palaces or churches, &c. being locked up at some particular times, which puts one to the trouble of coming two or three times before he can be admitted to the sight of them.

St. Adrian's church. St. Adrian's church in the Campo Vaccino, is built on the spot where an ancient temple of Saturn stood. It has some good paintings, with two fine porphyry pillars before the high altar.

St. Augustin's. St. Augustin's is small and dark, but adorned with some fine paintings; among which, a picture of the prophet Isaiah is exceedingly admired, being the work of Raphael, whose name alone carries a sufficient recommendation with it. In the Pamfilii chapel is a statue of St. Thomas of Villa Nova, in white marble, who is represented giving an alms to a poor woman suckling an infant. The drapery is reckoned inimitable, as is the woman's face; but being a piece consecrated to a church, the breasts of this pretty beggar should have not been so much exposed. It was begun by Melchior Gosar, or Caffa, a Maltese, and finished by Hercules Ferrata. The tabernacle on the high altar is made of amethysts,

thyſis, agate, jaſper, and a variety of other gems, with fine pillars of alabaſter beautifully variegated with red and white, reſembling flowers. The altar of the Crociata chapel, in this church, is embelliſhed with fine black pillars of touch-ſtone; and in it is this epitaph:

*D. O. P.*
*Virgo Frugi*
*Fauſtina Buccamatia*
*Martia Karſa. &*
*M. Caſalius Patri F. O. D. S. M.*
*Fecer.*
*V. A. LXVII. M. V. D. II. Obiit VI. K. Mart. MDXLV.*

'To the memory of her huſband, a man endowed with 'many good qualities, Fauſtina Buccamati, his moſt affec-'tionate wife, and M. Caſali, out of gratitude to the beſt 'of parents, erected this monument. He lived ſixty-ſeven 'years, five months, and two days; and died the 24th of 'February, 1545.'

Near it is a very fine tomb of cardinal Imperiali, who died in 1673. A ſoaring eagle, in the manner of a Roman *apotheoſis*, throws off the cover of the *ſarcophagus*; this bird is here the more appoſite, as it is the arms of the Imperiali family; on one ſide of the *ſarcophagus* ſtands Time with an hour-glaſs, and Death on the other, all of white marble. Cardinal Imperiali's tomb.

Among other celebrated perſons interred here are Panvini, the hiſtorian, and the learned cardinal Noris, with the following epitaph: Tombs of Panvini and cardinal Noris.

*Fr. Henrico Noris Veronenſi*
*Ordinis ac Tituli S. Auguſtini*
*Preſbytero Cardinali S. R. E. Bibliothecario.*
*Auguſtinianâ Eremitarum familiâ*
*Theologo, Chronologo, Hiſtorico, B. M. P. &c.*
*Obiit VII. Kal. Martii*
*Anno æræ Chriſti MDCCIV.*
*Ætatis LXXIII, ex A. D. IV. Kal. Septembr.*

'To the memory of Frederic Henry Noris, a native of 'Verona, of the order of St. Auguſtin, cardinal and library-'keeper of the holy Roman church, eminent for his know-'ledge in divinity, chronology, and hiſtory, &c. He died 'February 23, 1704, aged 73.'

I re-

Medal on cardinal Noris.

I remember to have ſeen in the hands of St. Urbain, the famous medaliſt, at Nancy, (who worked five and twenty years at Rome, under old Hamerani) a medal ſtruck in honour of cardinal Noris; in which the deſign was very ingenious, and the execution maſterly. Chronology and hiſtory were emblematically repreſented with theſe legends, *hiſtoria vindicata*, 'hiſtory improved,' and *chronologia reſtituta*, 'chronology reſtored.'

The univerſity of Piſa has alſo commemorated this cardinal in a medal, on one ſide of which is the cardinal's head, with theſe words; *Henr. Card. Noris, Veron. S. R. E. Biblioth.* and on the other an obeliſk, with *Theologo, Chronologo, Hiſtori*, and underneath *Acad. Piſand.*

The life of this cardinal was written by his countryman Bianchini, in the firſt part *degli Arcadi*, and alſo in Maffei's *Verona Illuſtrata.*

At the entrance of the church is a holy-water veſſel, held by the angels Gabriel, Michael, and Raphael; the whole is of fine marble.

Obſervations on ſome pictures ſaid to be painted by St. Luke.

I muſt here take particular notice of a Madonna on the high altar, ſaid to be done by St. Luke. I have ſeen ſo many of his pieces in different places, that it is a myſtery to me how he could find time for any thing elſe. A great number of pictures, indeed, are extant by Raphael, Rubens, and other celebrated artiſts; but not to mention that painting was their ſole employment, they had abundance of diſciples working under the eye of their maſters, and the latter often only gave the finiſhing ſtrokes to the piece, neither of which can be ſaid of St. Luke. People of a certain devotional taſte, if I may uſe the expreſſion, place an ineſtimable value on St. Luke's pieces; but I never met with a connoiſſeur in painting, who did not greatly prefer thoſe of Raphael, Rubens, Vandyke, *&c.* to thoſe ſpurious pieces. Even the famous painter Carlo Maratti, who was a ſound catholic, made no ſcruple to declare, that had he lived in St. Luke's time, he could have given him ſome neceſſary inſtructions for mending his hand.

St. Agnes in Rome.

St. Agnes's, within the city, on the Piazza Navona, is not a very large church, but ſuperbly embelliſhed; and the palaces on both ſides being alike in ſymetry of architecture, add greatly to its outward appearance. Its figure is oval; within it are eight large Corinthian pillars of red and white marble, a great many *bas-reliefs*, of which thoſe over moſt of the altars are of one block of marble, although very large.

That

That on the high altar repreſenting the birth of John the baptiſt, is a group of twenty figures, twelve of which are in *alto-relievo*. From this church you deſcend by ſteps to the Locis Turpitudinis, as it is called, where St. Agnes was in danger of being raviſhed by two ſoldiers; but they were reſtrained by a ſudden effulgence of light, and St. Agnes's hair inſtantly grew to ſuch a length from her head, as to ſhroud her whole body, that nothing of her nakedneſs could be ſeen; all which is repreſented in a marble *baſſo-relievo*, at an altar erected on the ſpot. In this piece the beauty of the martyr's face is much heightened by the fear and modeſty ſo well expreſſed in it. The cupola of this church is finely painted by Ciro Ferri and Paſqualini, though, in the opinion of ſome, it is too much crowded with ſaints and angels.

St. Agnes, without the Porta Pia, ſtands ſo high, that one goes up forty-eight ſteps to it. On each ſide of theſe ſteps are placed old inſcriptions, and *baſſo-relievo's* found in the catacombs near this church; which are now called the Cimiterio di S. Priſcilla, and ſaid to be the place where the martyrs, among the primitive chriſtians, were buried: but, without any long ſearch, I found, among thoſe inſcriptions, one with theſe initial letters, *D. M.* i. e. *Diis Manibus*; which ſufficiently ſhew that it did not belong to a chriſtian monument. It may be likewiſe eaſily ſhewn from antiquity, that Nœnia, the ancient goddeſs of funerals and ſepulchres, had her temple hereabouts, facing the Porta Pia. Of the catacombs I ſhall ſpeak more at large when I come to St. Sebaſtian's church. Theſe near St. Agnes's church are in a very ruinous condition; but the church is worth ſeeing, for its fine marble pillars, and eſpecially the magnificent Florentine work, or Pietre Commeſſe at the high altar, repreſenting birds, flowers, *&c.* St. Agnes's ſtatue of braſs gilt with a robe of oriental alabaſter, ſtands here under a canopy ſupported by four porphyry pillars.

S. Agnes fuori di Porta Pia.

Catacombs.

Pagan inſcription.

St. Agnes's ſtatue.

In this church the canons regular of St. Salvatore officiate: and here are brought up the lambs, whoſe wool is made uſe of for the conſecrated *pallia*, or palls, which the pope ſends to the arch-biſhops, and by a particular privilege, to a few biſhops; which favour they muſt return with ten or even twenty thouſand dollars or more, according to the income of their fees. At the time of the reformation, the fee for the *pallium* of the archbiſhop of Mentz was thirty thouſand

Pallia or palls.

thousand *guilders*,* and three archbishops died within a very short time of one another. At present the archbishop of Saltzburg, or rather the unhappy country, pays a hundred thousand *guilders* † upon every succession. The consecration of the two lambs is performed on St. Agnes's day. The *pallium* is nothing but a narrow strip of woollen cloth, of no use to guard either against heat or cold: it is sent without any formal institution, and is far from being an ornament; yet it seems it is accounted an imitation of Moses's giving vestments to the Levites. The following prayers are said over the lambs, whose wool is designed for this use: *Omnipotens & misericors Deus, qui per Moysen famulum tuum Pontificibus Tabernaculo inservientibus indumenta instituisti, & per sanctos Apostolos tuos sacerdotibus & Præsulibus Evangelicis vestimenta sacra providisti, effunde tuam sanctam benedictionem super hos agnos, de quorum vellere sacra pallia pro summis Pontificibus, Patriarchis & Archiepiscopis conficienda sunt, ut qui eis utuntur, una cum plebe tibi commissa per intercessionem Beatæ Virginis & Martyris Agnetis, super cujus tumbam eramus, ad æternam beatitudinem perducantur per Christum Dominum nostrum. R.* Amen. 'Almighty and merciful God, who 'by thy servant Moses didst appoint vestments for the priests 'serving in the tabernacle, and by thy holy apostles hast instituted sacred robes for the evangelical bishops and priests; 'sanctify and pour out thy blessing upon these lambs, of 'whose wool are to be made the sacred palls for the popes, 'patriarchs, and archbishops, that they who wear them, together with the people committed to their charge, may, thro' 'the intercession of the blessed virgin and martyr Agnes, obtain everlasting happiness, through Jesus Christ our Lord.'

The mystical import of the *pallium* is set forth in the bull of Clement VII. on occasion of his conferring the pall on the bishop of Salerno, and the following passage in it is taken out of Baronius's annals.

*In nomine Patris, Filii & Spiritus Sancti, Archiepiscopali pallio nostrâ Apostolicâ manu dilectionem vestram insignivimus, quo uteris tertio in anno, quoties prædecessores tuos eo usos fuisse constat. In quo, quia de vellere ovis est, intelligere ovium pastorem. Et quia ad circumcingendos & etiam circa humeros portas, cognoscas & undique circumspicias, ne aliqua erret, & in morsus incidat luporum. Quod si aliquando (quod absit) contigerit, eam habeas in humeros ad caulam reportare, & pristinæ*

* About 3000 *l.* sterling. † About 10,000 *l.* sterling.

*societati*

*ſocietati coadunare. Quod verò ante & retrò crux Domini habetur, illud Apoſtolicum ſemper docet ante oculos tuæ mentis habere: Mihi mundus crucifixus eſt, & ego mundo.* 'In the 'name of the Father, the Son, and the Holy Ghoſt, we 'have, with our own apoſtolic hand, inveſted thee, our be-'loved ſon, with the archiepiſcopal *pallium*, that thou 'mayeſt uſe it on ſuch ſtated times in the year, as it ap-'pears to have been cuſtomary among thy predeceſſors. And 'as it is made of the fleece of a ſheep, let it put thee in 'mind, that thou art a paſtor of ſheep; and as it goes round 'thee, and thou carrieſt it upon thy ſhoulders, be watchful 'and look on all ſides, that not one of thy flock may ſtray 'and fall into the jaws of ravenous wolves. But if (which 'God forbid) this ſhould at any time happen, take him 'upon thy ſhoulders, bring him back to the fold, and unite 'him to the church. Thou weareſt the croſs of Chriſt be-'fore and behind, which teaches thee to have always before 'the eyes of thy mind, that noble ſentence of the apoſtle, "The world is crucified to me, and I to the world." The *pallia* are woven by nuns, whom the pope favours with this work; and being conſecrated with certain prayers, are laid a whole night near the remains of St. Peter and St. Paul. Hence they are called *Pallia de corpore S. Petri ſumta*; *i. e.* 'palls taken from St. Peter's body.'

St. Anaſtaſia in Velabro is a beautiful church, and deſerves notice for its fine pictures, eſpecially the nativity of Chriſt over the high altar: Here are alſo ſome antique marble pillars. Among the modern ornaments of this church, a marble ſtatue of St. Anaſtaſia over the high altar, by Franceſco Aprili, is a piece of which no age would be aſhamed. Some are of opinion, from a diſcovery made here in 1526 of an arched roof decorated with ſhell-work, that Neptune had a temple anciently on this ſpot. I myſelf have found here ſome ſhells and large pieces of *verde antico*. On the left hand, towards the country, ſtood anciently Caracalla's Circus. St. Anaſtaſia in Velabro.

The church of St. Andrea dei Gieſuiti is of an oval form, and was built by the famous Bernini; it is not very large, but the inſide is entirely covered with marble. On the pavement is the arms of the Spinola family, ſupported by two angels: The whole work is of inlaid marble of ſeveral colours, and ſerves for a covering to the vault of the ſaid family. Near this, and of the ſame kind of work, is the monument of Camillo Meltio. Amongſt the chapels in this church, that of St. Staniſlaus is the moſt remarkable for its St. Andrea dei Gieſuiti.

admirable pillars of Breccia di Spagna.* Over the high altar is a fine painting of the martyrdom of St. Andrew, by Borgognone.

Fine ſtatue of Staniſlaus Coſka.

The college belonging to this church ſerves the Jeſuits for their novitia. Here a traveller muſt not omit ſeeing Staniſlaus Coſka's chamber, on account of the admirable monument which theſe fathers have erected to his memory. He is repreſented lying on a couch; the head, hands and feet are of white marble, his habit of black, and the couch of yellow: It is the work of the ingenious Le Gros, and the whole cannot be viewed without a great deal of ſatisfaction. In this chamber are alſo two buſts, under one of which are theſe words:

Buſto of Ignatius Loyola.

*S. Ignatii Lojolæ effigies ex gipſo ſuper mortui faciem olim inducto expreſſa. Anno Jubil. MDCC.*

'The buſto of St. Ignatius Loyola done in a plaiſter mould 'laid upon his face when dead. 1700 the year of the ju-'bilee.'

The other is the buſto of St. Francis de Borgia with an inſcription, and dated 1703.

Obſervation on the commencement of the order of the Jeſuits.

On the wall of a chamber through which one paſſes in going to St. Staniſlaus's cell, is the original inſtrument of the firſt inſtitution of the Jeſuits, called a confederacy, or *coitionis in ſacram ſocietatem*, ſigned the 15th of April, 1539, with the addition of theſe words, *Si a papa Domino concedente confirmaretur, i. e.* 'If it be confirmed by our ſovereign lord 'the pope.' This inſtrument is ſubſcribed by John Codurz, Bobadilla, Paſchaſius Brovet, Ignatius, Petrus Faber, Simon Roderic, and ſome others. It is glazed for its better preſervation, it being certainly a piece which ſhould by all means be tranſmitted to poſterity. Ciaconi's life of Paul III. ſhews how this pope firſt in a very pompous ſpeech in 1539, and

* It is ſcarce poſſibly, without having them before one's eyes, to deſcribe the nature and various colours of the ſeveral kinds of marble and gems uſed in adorning pillars and ſuch works. Formerly Chitarella uſed to ſell for thirty *ſcudi*, or crowns, a little box containing four hundred and ſixty particular ſorts of poliſhed marble, with the names and deſcriptions of them; and ſuch a collection is called at Rome a *ſtudiolo*, and may now be had for ten *ſcudi*, without the names and deſcriptions, which, however, are not without their utility.

the very next year by a ſolemn bull, ratified the inſtitution of this order. Though this order was inconſiderable in its beginning, it grew ſo numerous and powerful in a ſhort time, that crowned heads, and even popes themſelves have ſtood in awe of it. It appeared from a liſt printed at Rome in 1679, that the number of Jeſuits at that time amounted to ſeventeen thouſand ſix hundred and fifty-five; of whom ſeven thouſand eight hundred and ſeventy-ſeven were prieſts. But by the ſtate of the order publiſhed by the general of the Jeſuits, I find, that in 1717, to uſe his own terms, it had thirty-ſeven *provinciæ*, or provinces, twenty-five *domus profeſſorum*, or convents of profeſſors, ſix hundred and fifty *collegia*, or colleges, fifty-nine *domus probationis*, or houſes of *novitiate*, three hundred and fifty *reſidentiæ*, or places of reſidence, above two hundred *miſſiones*, or miſſions, a hundred and ſixty-one *convictus*, or communities, and *ſeminaria*, or ſeminaries. The *ſocii*, or members of this order, according to the ſame account, were nineteen thouſand eight hundred and ſeventy-ſix, and of theſe, ten thouſand and thirty-ſix were prieſts. In the admiſſion and profeſſion of members they have a particular regard to three qualifications, 1. That of birth, in order to increaſe the number of their patrons both at court and in the country. 2. Wealth, in order to augment their ſtock. 3. Genius or parts. Their artifice in engroſſing to themſelves, as they have done in moſt popiſh countries, the education of youth, puts it in their power to allure into their ſociety ſuch ſubjects as are well qualified in one or all the three above-mentioned requiſites, and by this means to gain an univerſal influence in moſt ſtates.

*------ penetrant aulas & limina Regum*
*Scire volunt ſecreta domus atque inde timeri.*

'They make their way into courts and palaces, pry into 'the ſecrets of families; and on this account they are uni-'verſally feared.'

It muſt be allowed that they live in an exemplary ſubjection to their ſuperiors, and are temperate in their diet, &c. ſo that a Jeſuit for food, cloathing, and all neceſſaries, ſtands his order in ſcarce ſeventy dollars * yearly.

* About 22*l.* 6*s.* ſterling.

In the year 1528, Ignatius Loyola, before he went to Rome, kept a ſchool at Paris, * but I muſt own myſelf at a loſs about the meaning of the following inſcription over a chapel of the Abbaye Royale at Montmartre near Paris.

* Loyola had not been long at Paris before he ſet about making diſciples, ſubtilly perſuading the rich ſtudents to part with what they had to the poor, and vowing a voluntary poverty, to diſtribute what alms they ſhould get to hoſpitals. This phenomenon could not but appear very ſingular to the Pariſians, inſomuch that Petrus Ortizius, a man of ſingular learning and piety, urged Ori the inquiſitor to ſtifle this fanatical brood in its birth. Loyola thought it beſt to make his appearance before he ſhould be ſummoned; and by a ſhew of the greateſt meekneſs, accompanied with an artful apology, ſoftened the judge's reſentment; and the ſame blandiſhments ſtood him in good ſtead another time, when he was threatned to be publicly ſcourged as a fanatic and impoſter. See *Ribadeneira in vita Ign. Lojol.* After the firſt ſtorm was over, Loyola in 1540 obtained a confirmation of his order from pope Paul III. by which, however, it was limited to ſixty members, as may be ſeen in Hoſpinian, who has inſerted the whole bull, *Hiſt. Jeſuit.* p. 251. In 1543 came out a ſecond confirmation enlarging the privileges of the order. See *Ribadeneira, lib.* iii. *c.* 7. *Ignatius a Chriſti vicario contendit, ut ſocietatem ipſam denuo confirmare dignaretur, dilataretque contractum illum ac brevem numerum, quem in prima ſocietatis approbatione noſtris admittendis circumſcripſerat. Quod utique Pontifex a.* 1543 *pridie idus Martias magnâ voluntate fecit: ex quo tempore magnum ſocietas noſtra incrementum cepit.* i. e. 'Ignatius ſolicited Chriſt's vicar to ratify the order a ſecond time, and take off the ſcanty limitation of the members, which his holineſs very readily complied with on the 14th of March, 1543, from whence may be dated the happy increaſe of our order.' This ſhews the true *incunabula* of the order of Jeſuits at Paris to have been founded in 1543, and not in 1643, as the author probably from too much haſte has ſet down; for ſo early as 1544, they had two ſchools in Paris. Ribadeneira further ſays, *L.* iv. *c.* 11. *In Gallia verò eodem anno* 1554 *ſocietas noſtra certas ſedes habere cepit. Nam quamvis ab ipſo primo ejus exordio aliqui ex noſtris ſemper fuerit, qui in academia Lutetiana operam ſtudiis litterarum darent: privatim tamen illi & nullo certo loco, nullo ſuo collegio eâ in urbe commorabantur: donec D. Gulielmus a Prato, Claramontanus epiſcopus, qui noſtrum Tridenti inſtitutum cognôrat, & patribus Iacobo Laine, Alphonſo Salmerone, Claudio Jaio Familiaritur uſus fuerat, collegia nobis duo ædificare conſtituit: alterum in ſua diœceſi Biglioni, Lutetiæ alterum quod & fecit.* i. e. 'But in the ſame year 1554 our order had its particular ſeminaries. 'For though from its commencement ſome of our brethren had always 'taught in the univerſity of Paris, yet they lived privately and diſperſed, 'having no college appropriated to them, till William du Prez, biſhop 'of Clairmont, who knew of our foundation at Trent, and honoured 'the fathers Laine, Salmeron, and Jai, with a particular friendſhip, 'built us two colleges, one at Biglion in his dioceſe, and the other at 'Paris.' But what difficulties they at firſt met with from the Sorbonne divines, may be learned from Orlands *Hiſt. Societ. Jeſu, Tom.* II. *l.* 1. It were needleſs to mention the ſubſequent ſeverities which the Jeſuits brought upon themſelves in France.

Sacra

*Sacra & pia Societatis Jesu incunabula. Anno MDCXLIII.**

The church of St. Andrea delle Fratte has ſome good paintings and pieces of ſculpture; but the beſt are in the cloiſter adjoining to it, being two very large ſtatues of angels; one of which is repreſented holding Chriſt's crown of thorns, the other the inſcription over the croſs: both are of white marble by Bernini, but are to be removed to the new chapel of St. Franceſco di Paoli. St. Andrea delle Fratte.

In the church of St. Andrea di St. Gregorio, or Nel Monte Celio, are ſome excellent pieces in *freſco*, exhibiting the hiſtory of that apoſtle; thoſe celebrated painters Domenichino and Guido Rheni having worked there at the ſame time, from a ſpirit of emulation. The pieces on the right hand on entering the church, are by the former, and thoſe on the left by Guido. It is pity no better care has been taken of them; the rain having penetrated through the wall in ſeveral places, and not a little damaged them. Domenichino among other paſſages has painted the ſcourging of St. Andrew; and Guido's chief piece is the ſame apoſtle's throwing himſelf upon the ground at the ſight of the croſs, upon which he was to be executed. The conoiſſeurs are not agreed as to the ſuperiority of theſe two artiſts; but the public declare unanimouſly in favour of Guido. At the ſame time may be ſeen the church of St. Gregory, of which more hereafter. St. Andrea di St. Gregorio.

St. Andrea della Valle is likewiſe famous for its *freſco* painting, eſpecially the cupola by Lanfranco, which paſſes for the fineſt piece of the kind in the whole world.† The four evangeliſts near the Tribuna, are by Domenichino, and the three pieces in the choir of the monks, repreſenting the apoſtle's life, were performed by Cavaliere Cozza Calabreſe. St. Andrea della Valle. Incomparable Cupola.

The fineſt chapel in this church is on the right hand juſt at the entrance, which belongs to the Ginnetti family, who have laid out above eighty thouſand *ſcudi*, or crowns, on it.

* The ſacred cradle of the ſociety of Jeſus. In the year 1643.

The meaning ſeems to be, that the order of Jeſuits had a flouriſhing college here in its very infancy; though, if the date be ſcarce early enough, conſidering the firſt inſtitution of the order, it may denote the time of putting up the inſcription.

† The ſubject of it is the felicity of the ſaints and glory of heaven. Ceſi has engraved eight exquiſite plates of this painting.

Beſides the rails of the altar of red and yellow marble, one ſees every where a profuſion of *verde* and *negro antico*, jaſper, agate, and *lapis lazuli*. The *baſſo-relievo*'s and ſix marble ſtatues repreſenting ſo many virtues, very well deſerve ſeeing. The Strozzi chapel is nothing inferior to the former, being the work of Michael Angelo. It has particularly an exceeding fine monument of *negro antico*. The *baſſo-relievo*'s and *bronze* chandeliers are alſo no ſmall ornament to it. The laſt chapel, which belongs to the Barberini family, is remarkable for its painting, ſculpture, and the two monuments on the arches of the church, by Paſquino Montepulciano, erected to the memory of two popes, namely, Pius II. and III. both of the Piccolomini family. On another tomb-ſtone is the following epitaph:

*Mentis eram hoſpitium, gelidi ſum marmoris hoſpes:*
*Mens dedit eſſe hominem, mors modò vertit humum.*
*Hoſpitium mihi vita fuit, ſibi terra recepit*
*Omnia, Mens tantùm, quod bene geſſit, habet.*
*Anteus Malteuluccius*
*ſibi poſteriſque ſuis*
*Anno MDCXXXIII.*

'I was the habitation of an immortal ſpirit, and now am 'the inhabitant of this marble tomb. That ſpirit made me 'a man, death has converted me to duſt. Life to me was 'an inn; the earth has taken back all the reſt as its own, 'only the ſoul ſtill poſſeſſes the good deeds it performed 'whilſt in the body. Anteus Maltulucci procured this bu'rying place for himſelf and his poſterity in the year '1633.'

St. Andrea in Portogallo, Corruption of names.

I mentioned the church of St. Andrea in Portogallo only as an inſtance to ſhew how far names may be corrupted; for its proper appellation is *ad buſta Gallica*, it being the ſpot on the Monte Eſquilino, where Camillus fell upon Brennus and the Gauls, whilſt the ranſom which they demanded of Rome was weighing. By a like error the church of St. Laurence in domo Perpennæ, has been corrupted into St. Laurence in Paniſperna; and of St. Praxede in Traſtevere, is contracted into Sancta Paſſera.

St. Antonio Abbate.

The church and hoſpital di St. Antonio Abbate belongs to the French Auguſtine monks. In the church, which is very light, is a beautiful altar, with good pictures, by Gio. Battiſta

Battiſta Lombardelli della Marca, and Nic. Pomarancio. On the right hand are two figures of lioneſſes in niches in the wall, which belonged to a temple of Diana that ſtood near this church; they are of yellow marble with ſtreaks of *verde antico* inlaid by way of ſhades, and under each of them is a white ox. I cannot ſay that the workmanſhip appeared to me any thing extraordinary; but being antiques, they are highly eſteemed. The court of the convent is paved with pieces of white marble, *verde antico*, and porphry; which ſhews that ſome fine buildings anciently ſtood on this ſpot, the remains of them having been put to this uſe. The building contiguous to this convent, ſuppoſed to have been a temple of Diana, now ſerves for a granery without any alteration made in the walls and arches; on which are ſeen ſome courſe inlaid work reſembling an aſs and a lioneſs. In this old building are alſo kept fragments of antique ſtatues dug up out of this place; and among theſe are ſome good heads, ſaid to be thoſe of Veſpaſian, Seneca, and other famous perſons. In the garden of the convent is a pleaſant laurel-grove, with a fountain and a canal in the center. Hereabouts ſtood Mæcena's garden and tower, from which Nero is ſaid to have viewed the conflagration of the city of Rome; but at preſent nothing of them remains, the place being filled up with modern buildings.

A temple of Diana.

Mæcenas's tower.

Thoſe who admire horſes may meet with uncommon entertainment here on the 17th of January, at St. Anthony's church, that day being the feſtival of the ſaint; when all the horſes, mules, &c. belonging to the pope, cardinals, prelates, princes, and other great men, are drawn up before the church-door, where a prieſt ſprinkles them with holy water. If the horſes and mules receive no benefit from this practice, the monks at leaſt find the ſweets of it. At Sienna, the horſes which are to run the race on the aſſumption of the Virgin Mary, are the day before bleſſed in the ſame manner with holy water at the door of the cathedral, and the officiating prieſt has at leaſt a wax candle as an offering for every horſe. Whether the heathens who ſprinkled their horſes at the Circenſian games had any religious view in it, I ſhall not determine; however, I ſuppoſe the Romaniſts took the hint from them, as they did of moſt of their ſuperſtitious cuſtoms.*

Bleſſing of horſes, &c.

* See Dr. Middleton's letter from Rome.

Abſolution of Henry IV. king of France.

In the area before the church of St. Anthony is a croſs of oriental granate, with a crucifix of braſs on it; and at its ſide the Virgin Mary, of the ſame metal, under a canopy ſupported by four granate pillars. This is a memorial of the maſs celebrated in this church by Clement VIII. on the converſion of Henry IV. king of France, to the Romiſh religion. It is no wonder that the popes lay a great ſtreſs on this tranſaction, as it ſerves them for an undeniable record of their ſupremacy over crowned heads. At the abſolution, whilſt the *miſerere mei* was ſinging, at every verſe the pope, with a ſtaff which he held in his hand, ſtruck the king's repreſentatives, the cardinals du Perron and d'Oſſat, on the ſhoulders, who were kneeling at his feet. And though cardinal d'Oſſat, in a letter to his friend the duke de Villeroy, writes, that he hardly felt the chaſtiſement; yet it is ſufficient that the holy father can plead this as a precedent of his power over diſobedient children; and that he can lay on them the ſtaff of chaſtiſement with lenity or rigour as he ſhall think fit. After all, tho' the cardinal often repeated that nothing paſſed in the abſolution in the leaſt derogatory to the king's prerogative, few impartial readers will take his word for it. His delay in ſending an account of this ſingular circumſtance, betrays ſome fear of the cenſures that might be paſſed on it; and that he would have been much better pleaſed if it could have been entirely concealed from the French. It was however publicly known in France, with all its ignominious circumſtances, before the papal court had publiſhed the narrative of this extraordinary abſolution.

On the pedeſtal of the above-mentioned pillar was formerly this inſcription:

*D. O. M.*
*Clemente VIII. Pont. Max.*
*Ad memoriam abſolutionis*
*Henrici IV. Franc. & Navarr.*
*Regis Chriſtianiſſimi*
*Q. F. R. D. xv. Kal. Octobris*
*MDXCV.*

'To God the greateſt and beſt of beings. This 'was erected in memory of the abſolution of the moſt 'chriſtian king Henry IV. of France and Navarre, on the '17th of September, 1595, Clement VIII. being pope.'

But

But about twelve years ſince it has been thought fit to eraze this inſcription; ſo that now all that is ſeen on the pedeſtal is on one ſide a flame of fire, and on the other the letter T. which is alſo on the third ſide, in the middle of a ſpread eagle, ſupported by two angels, with this Latin word over the eagle,

*Paulatim.*

I doubt not but that the letter T, or *Tau*, is placed here as a mark of the abſolution; for it was anciently uſed as ſuch, when ſoldiers were ſentenced by a court-martial to caſt lots for life or death. The letter Θ or *Theta*, on the contrary, ſignified that the criminal was condemned to die, being the firſt letter of the Greek word Θανατος, or death.* Meaning of the letter T.

The church of St. Apollinare is not ſo famous for its beauty, as for the Collegium Apollinare, or Germanicum, and Ungaricum, being a foundation for a hundred and fifty German and Hungarian ſtudents in philoſophy and divinity. This ſeminary has produced fifteen German cardinals, five eccleſiaſtical electors, ſix archbiſhops, and betwixt eighty and ninety biſhops. The profeſſors are Jeſuits, and the ſtudents diſtinguiſhed by long red gowns. Collegium Apollinare S. Germanicum.

The church of S. S. Apoſtoli, or the holy apoſtles, tho' not finiſhed, is well worth ſeeing, on account of St. Peter's martyrdom painted on the high altar, by Domenico Muratori. The chapel of prince Odeſchalchi abounds in ornaments of *giallo antico*, *verde antico*, fine red marble, and *pietra cotognina*, which is not unlike amber ſtreaked with white. Cardinal Beſſarion, the learned Grecian, who aſſiſted at the council of Conſtance, and by the manuſcripts he brought from Greece and Conſtantinople, and his own erudition, S. S. Apoſtoli. Cardinal Beſſarion's tomb.

* The different ſignification of the letters τ and Θ was in uſe both among the Greeks and Romans. It was cuſtomary on their muſter-rolls to mark the ſoldiers who were living with a τ, from τηρεω, conſervo; and the dead with a Θ, from Θανατος, mors. *Iſidor. Hiſpal. orig. l.* i. *c.* 23. *In breviculis, quibus militum nomina continebantur, propria nota erat apud veteres, quæ reſpicereter, quanti ex militibus ſupereſſent, quanti in bello excidiſſent.* τ *in capite verſiculi poſita ſuperſtitem deſignabat,* Θ *verò ad unius cujuſque defuncti nomen adponebatur.* ' In the liſts of the ' ſoldier's names,' the ancients had marks of diſtinction for the ſurviving ' ſoldiers, and thoſe who fell in battle: T placed before a name, denoted ' the party to be ſtill living; and Θ ſignified that he was dead.'

greatly

greatly contributed to the improvement of ancient literature, lies buried in the chapel of St. Anthonio di Padua. At the farther end of this church, on the right ſide of the Fine pillars. Capella del Crociſiſſo, are eight beautiful twiſted pillars, each of which is made of one block of white alabaſter. They were found in the old church of the Holy Apoſtles, built on this place by Conſtantine the Great; and Lewis XIV. king of France, is ſaid to have offered to purchaſe them with eight ſilver ones of the ſame dimenſions and weight. The ſtatues of the twelve apoſtles intended to be placed here, are ſtill wanting. On a ſtone in the portico of this church Ancient repreſentation of an eagle. is an eagle within a wreath of oaken leaves, with this inſcription:

*Tot ruinis ſervatam Jul Car. Sixti IIII. Pont. Nepos hic ſtatuit.*

'This piece, which has ſurvived ſo many ruins, was 'placed here by Charles Julius, nephew to pope Sixtus IV.'

This eagle is ſaid to have formerly ſtood in the Quirinal palace. The hoſpital belonging to this church is very liberal to the diſtreſſed who do not publicly aſk alms, and in memory of the twelve apoſtles, ſupports twelve poor widows, and has a diſpenſary, where the neceſſitous are ſupplied with medicines. This elaboratory is near St. Euſtachius's church, and has the word *Pauperibus*, i. e. 'For 'the poor,' inſcribed on it in great letters. At a ſmall diſtance from this is a locked box, where ſuch indigent ſick as are aſhamed to beg openly, or to go into the hoſpital, leave a note of their place of abode, and of what medicines they ſtand in need of, which is accordingly ſent them immediately.

St. Barba. The church of St. Barba is ſupported by the bookſellers company, whoſe patrons are Thomas Aquinas, and Johannes de Deo; the former they may be ſuppoſed to have choſen out of regard to his learning, unleſs the fear of his diſciples the Dominicans was the real motive; at leaſt, theſe places where the inquiſition prevails, are not the moſt thriving for bookſellers. The two firſt books printed at Rome were *S. Auguſtinus de Civitate Dei*, and *Lactantius*. This was in the year 1455, and the printers were Conrade Schweichheim, and Arnold Panart, both Germans.

In

In the church of St. Bartolomeo dell' Iſola, the tabernacle on the high altar ſtands betwixt four red porphyry pillars, with white capitals. Under the altar, in a ſhrine of porphyry, are the remains of St. Bartholomew. It farther deſerves notice on account of ſeveral other marble pillars, and four chapels, painted by Antonio Caracci, nephew and diſciple to the celebrated artiſt of that name. S. Bartolomeo dell' Iſola.

St. Bernardo alle Terme Diocleziane is a beautiful church, and at the ſame time gives an idea of the largeneſs of Dioclefian's baths; this ſtructure anciently being only one of its ſeven towers. Its cupola is like that of the Rotonda, except that this of St. Bernardo is very high, and inſtead of being open at the top, terminates in a little ſpire. In a chapel near the choir are eight large ſtatues of plaiſter, and ſome fine pieces of ſculpture, by Fancelli. S. Bernardo.

The front of St. Bibiana's church was deſigned by the chevalier Bernini, who alſo made the incomparable marble ſtatue of this ſaint, which ſtands upon the high altar, and is admired as the maſter-piece of that artiſt. It was at firſt deſigned for St. Conſtantia, which is the reaſon of its leaning againſt a pillar. One can hardly be tired with viewing the face, air, drapery, and other beauties of this ſtatue; if there be any fault, it is in the left wriſt, which by ſome is thought a little too thick. On the left ſide of the church the hiſtory of this ſaint is painted in *freſco*, by Pietro di Cortona. Under the above-mentioned fine ſtatue lies the ſaint's body in a ſarcophagus of oriental alabaſter. Near the church-door is a red pillar of *pietra eggizzia*, or Egyptian marble, with this inſcription: St. Bibiana. Admirable ſtatue of this ſaint.

*Ad hanc columnam S. Bibiana alligata & plumbatis cæſa Martyrium conſummavit.*

'To this pillar it was that St. Bibiana was bound, when 'ſhe ſuffered martyrdom, being whipped to death with 'thongs charged with lead.'

On the right-hand of the entrance into the church is the Capella di ſanta Maria Maggiore, on one ſide of which is a picture of the emperor Leopold, and on the other Charles VI. both in a praying attitude, and looking towards the altar. Under the firſt is this diſtich:

*Hic*

*Hic Leopold, hic eſt pietate Auguſtus & armis*
*His terræ, illa aſtris intulit imperium.*

'Behold Leopold, celebrated for piety and valour; by 'the latter he gained an earthly, and by the former a hea-'venly empire.'

Under the emperor Charles VI. are theſe words:

*Regna creant Reges, ſed Te quo nomine dicam*
*Carole, quem Regem mundus uterque facit?*

'Kingdoms make kings; but by what title, Charles, 'can I call thee, who haſt the empire of both worlds?'

Multitude of martyrs. In this part of St. Bibiana's church, it is pretended that five thouſand two hundred and ſixty-ſix martyrs are buried, beſides their wives and children; and on this account, from All-ſaints-day to its *octave*, indulgencies for ſeven thouſand years may be annually obtained, as is certified by an inſcription to be ſeen on an old ſtone here. On the left-hand, near the church, are the ruins of a palace, built by the emperor Licinius; and towards the ſtreet, in a garden near the church, is an image of a bear, with a ſort of a cap on its head, whence this part of the city has acquired the appellatian of Orſo pileato. I cannot diſcover the deſign of this piece, which is but very indifferently executed. Its hair reſembles the ſcales of a fiſh, its legs are alſo very long, and the whole looks more like a lamb than a bear. This garden produces an herb called S. Bibiana, which paſſes for an efficacious remedy for the head-ach and falling-ſickneſs: *Il credere è corteſia*; 'One is not obliged to 'believe it;' as the Italians themſelves ſometimes ſay, in anſwer to ſuch idle ſtories. This herb is no other than *Eupatorium cum foliis Cannabis*..

St. Carlo alli Catinari. In S. Carlo alli Catinari, the grand corinthian pillars of porphyry, and a tabernacle of green jaſper on the great altar, are well worth ſeeing. Here is an epitaph of Lorenzo Sperandi, whoſe character is confined to his particular addreſs in amicably terminating the differences betwixt his intimate friends or relations. Such a ſingular panegyric put me upon wondering at the falſe taſte of mankind, who, inſtead of celebrating thoſe valuable qualities and ſubſtantial endow-

endowments which are beneficial to ſociety, affect to perpetuate their names by trifling or perhaps dangerous qualifications.

The church of S. Carlo al Corſo, or de' Lombardi, belongs to the Milaneſe; and the emperor, as duke of Milan, is the patron of it; ſo that it is the leſs ſurpriſing it ſhould be an imitation of the cathedral at Milan in miniature, which in no part is more obvious than in the outward gallery round it, and that adorned with marble ſtatues over the great altar, in which is depoſited the heart of St. Carlo Borromeo. Round the altars are ſeveral paintings, by Peruſino, Carlo Maratti, Paſchal de Roſſi, and other maſters. The ſtately portal of this church ſhews, that it is alſo dedicated to St. Ambroſe, as well as S. Carlo Borromeo. S. Carlo al Corſo.

S. Carlo alle quattre Fontane is a ſmall but very beautiful church, and was built by Boromini. In it are ſome fine paintings, by Peruſino, Mignard, Romanelli, Domenico, and Borgiani. It belongs to the Spaniſh Trinitarian monks, an order inſtituted for the redemption of captives; and in the convent are very large liſts of the names of the Chriſtian ſlaves which are annually ranſomed by the care of this fraternity: this practice does real honour to religion. S. Carlo alle quattre Fontane.

The church of S. Anna alla quattre Fontane in this quarter alſo deſerves notice. Both theſe churches derive their name from the four fountains at the corners of four ſtreets, formed by the *ſtrada felice* and *via pia*, interſecting each other at right angles, which exhibit four viſta's. Theſe fountains eject the water from four ſtatues in a reclining poſture; two of which repreſent river gods, and the others two water nymphs. The beſt ſtatue of the four is the nymph at the corner of the Barberini palace. S. Anna alle quattre Fontane.

S. Catarina dà Sienna à Monte Magnapoli (a corruption of Balnea Pauli) which belongs to the Dominican nuns, is a new church, and compenſates for its ſmallneſs by its beauty and ſplendor; ſcarce any thing being ſeen in it but marble, gold, and fine paintings. Among the latter is an exceeding fine piece, by Tintoretti, of St. Dominic reſtoring a dead child to life. Oppoſite to this are two fine churches, dedicated to St. Dominic and Sixtus. S. Catarina da Sienna.

S. Cecilia in Traſtevere belongs to the Benedictine nuns. In this church the chapel of that ſaint is ſo enriched with *negro antico*, alabaſter, jaſper, agate, green and yellow marble, &c. as to have but few equals. St. Cecilia's beautiful ſtatue of Parian marble was done by Stephano Maderno. S. Cecilia in Traſtevere.

Her

17. Clock-work, and muſical *automata*.

18. Corals, and ſeveral other vegetables from the Mediterranean, the Red-Sea, and the ocean.

19. Mechanical inventions and machines for lifting weights.

20. A fine collection of ſeveral kinds of marble, agate, alabaſter, together with their names, and this inſcription:

*In ſcopulis quoque ipſis & lapidibus reperit natura in quo delectaret. S. Ambroſ. Præfat. in Pſalmos.*

'The very rocks and ſtones have afforded entertainment 'to thoſe who ſtudy nature.'

21. The beazil of a ring found in an ancient Chriſtian tomb, having engraved on it a dolphin and an anchor, with theſe Greek characters: ΙΧΘΥC; i. e. a fiſh; ſome interpret this in a myſtical ſenſe.

22. Earthen utenſils of all countries, porcelaine of Japan, China, Perſia, &c.

23. Buſts of the ancient emperors, likewiſe a ſtatue of the Virgin Mary, with the infant Jeſus, conſiſting of little pearls of different colours, *maſgaritini*, &c.

24. Pieces of writing in miniature; among which is Solomon's ſong in Hebrew, included in a very narrow compaſs. Some of theſe works of penmanſhip repreſent portraits, &c.

25. Curious ſhells.

26. Earthen vaſes, ſaid to be painted by Raphael.

27. Pictures of celebrated perſons, as Petrarch, Michael Angelo, &c.

28. Hats, caps, &c. made of the fibres of exotic trees and leaves.

29. Petrefactions, Malta vipers tongues, elephants teeth, foſſil ivory, &c. Among the petrefactions, the moſt remarkable is a whole human body turned to ſtone.

30. *Tabulæ votivæ*, or votive pieces, amulets, &c.

31. Ancient inſcriptions, among which is one Volcano Quieto Auguſto.

32. Antique *ſtili*, or writing inſtruments, bracelets, bells and keys.

33. Antique ſeals, weights, &c.

34. Inſtruments uſed in ancient ſacrifices.

35. Points of the darts and ſpears uſed by the ancients.

36. An-

36. Antique bronzes, ancient monuments on the ſettlement of a colony, being a plough drawn by two calves, two oxen, and a man driving them; ſeveral ſmall idols, prieſts, lamps, and a large eagle, being the enſign or ſtandard of a Roman legion.

37. Bows, arrows, ſhields, and other arms of ſavage nations.

38. A great number of marble *baſſo-relievo's*, and idols of ſeveral nations.

39. Small earthen veſſels from ſeveral foreign countries, of delicate workmanſhip.

40. Earthen antique lamps.

41. Urns, a great many of which are very deep; *vaſa lacrymatoria*, &c.

42. Heads of ancient ſtatues, antique maſks of ſeveral kinds, &c.

43. Bones of large animals.

44. The natural weapons of ſeveral animals, as the horn of a Rhinoceros, an Unicorn's horn, &c.

45. Egyptian mummies.

46. A large collection of ſea ſhells; among which, one called the Prieſt's Cap, is of ſuch a venomous nature, that the leaſt wound of it is mortal.

47. A large tile inſcribed thus † *Rege Dom. noſtro Theodorico felix Roma.*

48. Inſcriptions on marble; a fragment of the *faſti conſulares*; a very ſcarce medal, repreſenting the adoration of the eaſtern Magi, of the ſize of a *dollar*, but thinner.

49. Hetruſcan antiquities.

50. Salts and cryſtals.

51. Glaſs and enamelled works, moſt of them antiques.

The above particulars I have ſet down in the confuſed manner in which I found them, and have left out a great many that were either too common, or too trifling. Over the door of the firſt gallery is this inſcription in honour of the pretender:

*Jacobus III. Rex Magnæ Britanniæ dignatus hoc Muſæum inviſere, Regiâ humanitate & benevolentiâ ingens ipſi pretium addidit die ſecundâ Junii Ann. MDCCXVIII.*

Observations on the Palingenesia, or regeneration of plants.

Pope Clement the XIth's visit, in 1718, is also commemorated on the other side of the door. You will readily conceive, Sir, from our former conversation on that head, that when I was in this famous *museum* of father Kircher, I was not wanting to look out, with all possible exactness, for a chemical vegetation; by which birds, plants, and flowers are regenerated from their ashes: And not meeting with any thing of that kind, I asked the Jesuit, whether there had not been such a preparation formerly among the father's curiosities, but they all affirmed they knew nothing of it. This further confirmed my suspicion, that all that Monconys, Schott. Gaffarel, Digby *, Vallemont, and particularly father Kircher had writ about chemical vegetations was a fable. I must own my curiosity had been so raised, that in the Netherlands, England, France, Denmark, Italy, and Germany, I continued my enquiries after it for several years, not only in *museums*, but also of experienced chemists; but all to no purpose. If this be no decisive proof, it gives very sufficient grounds for doubt. From all salts and metals dissolved in a liquid, particles are carried up with the evaporations of the dissolvent, and adhere to the sides of the vessel †; and these concretions or crystallizations, are sometimes seen to have a kind of resemblance to trees, plants, or flowers. The like phænomenon appears on glass-windows in the morning, after a hard frost, where the eye, by the help of a strong imagination, may see variety of trees, leaves, flowers, and other vegetable productions ‡. But surely this fanciful appearance will never be set on a footing with the real vegetation of trees and plants. The crystalizations of *sal-armoniac*, or salt-petre, dissolved in Champagne or Burgundy, exhibit a pretty imitation of grapes, but by no means a genuine

* The author, it is presumed means Sir Kenelm Digby, who does not say he was possessed of this secret; however, he tried the following experiment: He calcined some nettles, leaves, stalks, and roots, and made a strong lie of it, which he exposed to the air during a frosty night. The lie being frozen, he tells us, exhibited the nettle-leaves very exact, with the indentings, *&c.* but they had not the natural colour. Fancy might operate strongly here, and probably this might be no other than the phænomenon on glass, *&c.* which the author takes notice of below.

† *Vide Hist. de l'Acad. Royale des Sciences*, 1722.

‡ In the third part of the Memoirs of the Danish Academy of Sciences, is an admirable dissertation of the late learned Johann Gramm, intitled, *De artificio naturæ, quo certarum rerum imagines in fenestris vitreis gelu obductis repræsentantur.* 'Of the natural imagery formed on glass-windows by frost.' This being an historical piece, another Danish philosopher has treated of it physically.

vege-

vegetation of that fruit, nor have they any of the properties of natural grapes, as is evident from the effects of a ſolution of *ſal-armoniac* in common water; nay, the above-mentioned experiment fails even in wine, when the ſolution is made in a porcelain or China veſſel: For different veſſels, the temperature of the air, as to cold or heat, the different qualities of the diſſolvent liquor, and different ſalts diſſolved, produce different vegetation, as they are improperly called. One may be eaſily ſatisfied of this by an experiment; alum, vitriol, *ſal-armoniac*, ſalt-petre, mineral-cryſtal *ſal de duobus*, *&c.* being things of no great value. Theſe cryſtaliſed plants firſt ſtarted the fancy of the *palingeneſia* of flowers, which ſoon proceeded to the pretended re-production of birds and other animals from their aſhes; and ſome chymiſts have been poſſeſſed with the preſumptuous infatuation of even reſtoring a human body to its priſtine form, *&c.* in the ſame manner *.

Thus, Sir, you muſt give over all hopes of gaining any further knowledge in this particular, nor have my enquiries enabled me to communicate to you any new miſteries relating to this chymical vegetation; however, the following method of making the philoſophical tree, I ſhall inſert here, as I am not certain, whether it be made public in any treatiſe of chymiſtry. Arbor philoſophica.

℞ *Mercurii purificati drachmas 2, diſſolve in Aquæ fortis uncia 1, ſeorſim ſolvatur Luna cupellæ in duplo Aquæ fortis, diſſolutiones ſimul conjungantur, & leni igne tertia pars liquoris extrahatur, poſtmodum vaſe clauſo in frigido ſtare permiſeris per 5 vel 6 horas, ſic Luna & Mercurius ſimul in Cryſtallos concreſcent, & elevabuntur uſque ad ſuperficiem liquoris, a medio incipientes in formam arboris cum ſuo trunco & ramis.*

'Diſſolve two drams of purified mercury in an ounce of 'aqua fortis, diſſolve the ſame quantity of cupelled ſilver ſe-'parately in double the weight of *aqua fortis*; mix theſe 'ſolutions and ſet them over a ſlow fire, till one third part 'of the liquid be evaporated; afterwards, the veſſel being 'well ſtopped, let it ſtand in a cool place for five or ſix

* Theſe adepts that pretend to this, ſhould firſt give us a ſpecimen of their art, by creating a human body out of the duſt of the earth; for this ſeems leſs difficult than to raiſe a man, phœnix like, out of his aſhes. Dr. L-nd-n, a German, now in England, pretends to be poſſeſſed of this chymerical ſecret: Where will he find dupes to give credit to ſuch an impoſture?

'hours; thus the cryſtallizations of the mercury and ſilver 'will riſe to the ſurface of the liquid, in the form of a tree, 'ſpreading its branches from the trunk in the center.'

Collegium Urbanum de propagandâ fide.

In the Collegio Urbano de propaganda Fide, are educated thirty-ſix ſcholars, deſigned for miſſionaries, to be ſent out of Europe; and that they may more ſucceſsfully diſcharge their function in Aſia, here is a particular printing-houſe for the oriental languages. It is a handſome building, deſigned by Bernini.

Other colleges.

I have already mentioned the German college near St. Apollinare's church, and to avoid prolixity, ſhall paſs over above twenty more.

S. Clemente in Monti.

S. Clemente in Monti, one of the oldeſt churches in the city of Rome, has an *altare iſolé*, or an altar that ſtands alone, detached from the wall, of fine porphyry, and ſeveral pillars, and two pulpits of white marble; near one of the latter is a pillar of ancient *moſaic*; of which work is alſo the alcove behind the high altar. It is beautifully paved with inlaid work of ſmall pieces of porphyry, *verde antico*, yellow and white marble, *&c.* and the roof is richly gilt and painted.

Ancient remains.

This church lies on the left-hand, beyond the Coliſæum; and in a vine-yard and kitchen-garden, near it, are ſome remains of ancient baths or other edifices: Some will have this to be Mæcenas's garden, and others the baths of Antoninus Carraccalla.

S. Coſtanza.

S. Coſtanza fuori di Porta Pia is of a round figure, and the roof of it reſts on twenty-four pillars of oriental granate, ſtanding in pairs. The cieling is of ancient *moſaic* work, repreſenting birds, grapes, and the preſſing of them, or vintage; from whence ſome conjecture, that this was anciently a temple of Bacchus. This is contradicted by others, who maintain, from Anaſtaſius's Life of St. Silveſter, that Conſtantine the Great raiſed this ſtructure in imitation of the Lateran baptiſtery, for the ſolemnity of baptizing the two Conſtantia's, his daughter and ſiſter.

Long porphyry ſhrine

The moſt remarkable thing here is a large ſhrine or coffin, of a ſingle piece of porphyry, four feet in depth, above five broad, and eight feet and a half in length. On the ſides are carved wreaths, garlands, and boys with bunches of grapes, which is the more curious from the difficulty of working porphyry, on account of its hardneſs. The lid is alſo made of one piece, but damaged. Some think this to have been the tomb

tomb of Tulliola, Cicero's daughter; others will have it to be that of Tullia, wife of Tarquinius Superbus; others, who have the leaſt probability on their ſide, affirm it to have been the ſhrine of Bacchus.

The church di S. Coſmo e Damiano in Campo Vaccino, is remarkable for its being partly round and partly ſquare; it has a noble altar, and its *tribuna* or gallery is of old *moſaic* work, repreſenting Chriſt with his diſciples. There is a ſpring in the ſubterraneous vault belonging to this church, and about ten ſteps lower there is another, both ſaid to have broke out at the tranſlation of St. Felix's remains. Before the church ſtands two porphyry pillars; and it is thought that this was an ancient temple dedicated to Romulus and Remus, but afterwards converted into this church. S. Coſmo e Damiano. Temple of Romulus and Remus.

S. Croce in Geruſalemme, for antiquity and reliques exceeds moſt churches in Rome. It was built by Conſtantine the Great, at the deſire of his mother Helena, in honour of the croſs of Chriſt; three pieces of which are pretended to be kept here, together with one of the nails uſed at his crucifixion, and likewiſe the inſcription on the croſs in Hebrew, Greek, and Latin. According to Niquetus's *Hiſtoria Tituli Crucis*, *lib.* i. c. 23, 24, this inſcription was firſt found in 1492, in the pontificate of Innocent VIII. after having been concealed above a thouſand years in a leaden cheſt. The whole ſtory of the *Inventio Crucis*, or the finding the croſs of Chriſt by Conſtantine's mother Helena, Salmaſius in his treatiſe *de Cruce*, p. 296, ſhews to be a meer fiction, and the more improbable, on account of this ſuppoſed inſcription. For where was the neceſſity of a miracle for diſtinguiſhing the croſs on which our Saviour ſuffered, from thoſe of the malefactors, if the above-mentioned inſcription was found near it; as it would plainly appear from the hole and nails, which of the croſſes it had been affixed to, though even the two other malefactors, as is probable, had alſo their inſcriptions. S. Croce in Geruſalemme. The inſcription on Chriſt's croſs.

In this church they likewiſe pretend to ſhew one of the pieces of money for which Judas betrayed our Saviour. On one ſide of it is a head with long hair and a glory round it; on the reverſe a flower, which ſome take to be a roſe, and others a ſun-flower. The Greek word ΡΟΔΙΟΝ, to be ſeen on it, whether it be the genetive plural ῥοδίων, or an adjective agreeing with the ſubſtantive νομισμα, indicates it to be a Rhodian coin; and the flower muſt be a roſe, in Greek ῥοδον; For it appears from ancient writers, that the

iſland was ſo called from a great number of roſe buſhes being dug up in laying the foundation of its capital. The radiancy about the head denotes the *coloſſus*, or ſtatue of the ſun erected at the entrance of the harbour of Rhodes, and accounted one of the ſeven wonders of the world. More of theſe Rhodian coins with a roſe, and a radiant head of *Phœbus*, or the ſun, are to be met with in *Selden de Jure Nat. & Gent. lib.* ii. c. 8. *Hubertus Golzius in Num. Inſul. Tab.* ii. *de la Chauſſe*, *Begerus*, and others; but they are ſcarce of half the weight and bigneſs of the Jewiſh ſhekel, the value of which is generally computed at half a dollar *; ſo that a great many ſuch coins as this I have been deſcribing, were required to make up thirty of the ſilver pieces with which Judas was bribed. It is probable, that the ſoldiers, foreign Jews, traders, and Roman officers brought a great variety of money to Jeruſalem; and that they were current, appears from the tribute money with the emperor's image on it ſhewn to Chriſt; neither is it certain, that Judas was paid the reward of his treachery in ſhekels. Now all this amounts to no more than that there is a poſſibility that Rhodian money might have been uſed on this occaſion, but does not in the leaſt prove, that this piece kept in St. Croce's church was part of it. And indeed, all it reſts on is mere oral tradition, or rather impoſition. The potter of whom the field was bought for thoſe thirty pieces of ſilver, cannot well be ſuppoſed to have put them apart from his other money, or to have kept them as a precious hoard; and, if a Chriſtian had knowingly met with one of ſuch pieces, he would rather have thrown it away as accurſed money, than have laid it by as a valuable relique or curioſity. In other places alſo are ſhewn ſome of theſe pretended ſilver pieces, among which, ſome are of Jewiſh coin; that nation having, after its ſubjection to the Romans, ſtill retained the privilege of coining money. Formerly it was not a matter of ſuch profit as it has been made in modern times; and on that account it is now made a branch of the royal prerogative, which, to the excluſion of all perſons and communities, except ſovereigns, and great cities which they were pleaſed to inveſt with ſuch a privilege. Among the Jewiſh coins were double, ſingle ſhekels, and alſo an half, and quarter of a ſhekel. On one ſide of theſe was generally Aaron's miraculous rod, and the inſcription:

* 2 s. 4 d. halfpenny ſterling.

הקדשה

* ירושלם חקרשה

'Jeruſalem the holy.'

And on the reverſe the pot of manna, or, as others will have it, the cenſor, with theſe words,

שקל ישראל

'A ſhekel of Iſrael.'

But there is no certainty that Judas was paid in that coin; or that this or that piece was one of thoſe uſed on that traiterous occaſion.

At this church is to be had at once, an indulgence for ſix thouſand and twenty-eight years. Its pavement is finely inlaid; and the architrave is ſupported by twelve large pillars of oriental granate. The marble pieces of ſculpture at the high altar are excellent, and beneath it in a porphyry *ſarcophagus*, are depoſited the ſaints Ceſareus and Anaſtaſius. The painting in *freſco* in the *tribuna*, or gallery, by Penturecchio, repreſents the invention of the croſs of Chriſt; and the emotions viſible in the ſpectators are extremely well expreſſed. In the ſecond chapel on the right-hand as you enter the church, is a piece of the ſchiſm cauſed by Peter Leo, painted by Carlo Maratti. This iſle is terminated by the ſplendid chapel of St. Helena, whither that empreſs ſent a ſhip load of the earth of mount Calvary, which was ſuppoſed to have imbibed the blood of Chriſt. Large indulgence.

One would naturally imagine, that Helena's eminent merits in collecting ſo many reliques for this church ſhould have procured ſome particular privilege to the ſex, whereas, on the contrary, no female is permitted to enter this chapel, except on the 20th of March, which is the anniverſary feſtival of the conſecration of the church; and then no men are admitted. The cieling is of Moſaic work by Balthaſar Peruzzi, and repreſents our Saviour and the four evangeliſts, with a group of angels. The piece repreſenting the invention, or finding of the croſs, is by Pomerancio. No woman admitted into St. Helena's chapel.

* Here, and in ſome other places for the ſatisfaction of the curious, the original Hebrew words are inſerted, which are not in the German editions. See vol. I. p. 292.

Admirable ſtatue of St. Helena.

Formerly, on the middle altar was a picture of St. Helena in oil colours by Rubens, in the room of which at preſent ſtands an admirable white marble ſtatue of that empreſs holding a croſs. Here are two other pieces by Rubens, whoſe name alone ſpeaks their worth; one is Chriſt crowned with thorns, amidſt the outrageous ſoldiers, and the other a crucifixion.

A temple of Venus.

In the garden of the convent adjoining to this church belonging to the Ciſtercian monks, are the ruins of a temple of Venus and Cupid, or Adonis; and this part of the city is full of remains of antiquities, particularly of aqueducts.

Inſtances of miſtakes of learned men.

The celebrated Benedictine, Montfaucon having diſcovered in this convent the following inſcription;

*ANIAL INGRATIVS HOMINE NVLLVM EST.*

Has inſerted it in his *Diarium Italicum*, and ſuppoſes that it muſt be read *Annia Liberta*. But I muſt do this learned man the juſtice to own, that he was the firſt to diſcover his error, ſhewing, that the inſcription was no other than the trite ſentence, *Animal ingratius homine nullum eſt, i. e.* 'There is no creature more ungrateful than man;' and this correction by his own hand I met with in the book which he was pleaſed to preſent me with ſome time ago. I mention this only to ſhew how perſons of the greateſt erudition may be ſometimes miſtaken in very common and obvious things. We have another inſtance of this in the famous Salmaſius, who, in a printed work of his, had mentioned Jeruſalem as the place of Chriſt's nativity, of which overſight, however, he had timely notice by one who had ſeen the ſheet, but was no great ſcholar; and the paſſage was altered accordingly.

S. Domenico e Siſto.

The church di S. Domenico e Siſto al Monte Magnanopoli, belongs to the Dominican nuns, who are poſſeſſed of a piece of ſilver tiſſue of a conſiderable value. On the high altar is a picture of the Virgin Mary, pretended to be painted by St. Luke; and over it the ſtate of glory in heaven by Canuti. If the proprietors of this church have directed ſo many pious nuns of their order to be painted in this paradiſe, ſo that little room is left for others, it ſhould not give any offence, as they have liberally paid the artiſt for this honour. The firſt chapel on the right-hand was deſigned by Bernini; and Antonio Raggi has ſhewn his admirable ſkill here, in two white marble ſtatues of Chriſt and Mary Magdalen. On each ſide ſtands a marble pillar of a ſanguine red, worth obſerving,

obſerving, as are two pictures in other chapels in this church; one of which by Allegrini, repreſents the eſpouſals of St. Catharine of Sienna, and the other by Romanelli, a *Madonna del roſario*, with a roſary in one hand, and the infant Jeſus ſitting on the other arm.

In the church of St. Franceſco à Ripa grande is the chapel of St. Ludovica Albertoni, on the altar of which lies a ſtatue of the ſaint as in a trance, by Bernini; in this piece the expreſſion is ſurpriſingly ſtrong. On the altar of the Pallavicini family, are two large pillars of green jaſper; and on the walls two monuments of the ſaid family. In this chapel is a fine ſtatue of Laura Mattei by Menghini, with her epitaph, and likewiſe a grand piece of painting by Annibal Caracci, repreſenting a dead Chriſt, with the three Mary's and other ſpectators. The marble monuments of Laura Frangipani, and of Horatio Matheo cardinal of St. Laurence are worth obſerving. St. Franceſco.

On the altar of the principal chapel of the convent, where formerly St. Francis reſided, are ſeveral reliques, and an infant Jeſus, with a ſhirt quite covered with rubies and other precious ſtones. Not far from the front of this convent is the following inſcription: St. Francis's oratory.

II

*Paulo V. Pont. Opt. Max.*

*Quòd Urbem auguſtiſſimis Templis & ædificiis illuſtraverit; Tranſtiberinam regionem uberrimis rivis ex agro Brachiano ſupra Janiculum ductis irrigaverit, noxiis olerum hortis in pomaria domoſque diſtributis, cœlo ſalubritatem reddiderit, privatorumque cenſum auxerit: viis qua apertis, qua amplificatis directiſque inſignia SS. Benedicti & Franciſci Monaſteria, Portamque Portuenſem in nobiliorem proſpectum dederit; expedito utroque Fabricii Pontis aditu, & ſcalis ad Tiberis alveum deductis civium, peregrinorum, nautarum commodis conſuluerit,*

*S. P. Q. R.*

*Publicis ad Deum votis atque muneribus Felicitatem precatur*

*MDCXI.*

Public monument in praiſe of Paul V.

'To Paul V. the greateſt and beſt of popes, in grateful 'acknowledgment of his embelliſhing the city with many 'ſuperb churches and other edifices; of his ſupplying that 'part of the city lying on the other ſide of the Tyber, with 'water brought from Bracciano over Montorio; his render-'ing the air ſalubrious, and augmenting the income of pri-'vate perſons, by cauſing ſeveral herb gardens that were a

'nuſance

'nuſance to the public to be covered with buildings, or converted into pleaſant orchards and vineyards; of his giving a more advantageous proſpect to the noble convents of St. Francis, St. Benedict, and the water-gate, by opening new ways and enlarging others in an even direction, and of his completing both avenues to the Fabrician bridge, and making ſteps to the channel of the Tyber, ſo much to the convenience of ſtrangers, mariners, and the citizens in general, the ſenate and people of Rome raiſed this monument, and wiſh all happineſs, offering their public prayers and ſupplications to God for his holineſs's welfare, 1511.'

St. Giacomo degl' Incurabili.

In the church of St. James of the incurables, ſo called from the hoſpital belonging to it, are ſeveral good pictures; and in the ſecond chapel, on the right-hand of the entrance, is a fine *baſſo-relievo* on one piece of marble, which repreſents St. Francis di Paolo viſiting the ſick.

St. Giacomo ſcoſſa Cavalli.

St. Giacomo ſcoſſa Cavalli derives its name from the horſes, which, in the time of the empreſs Helena, were bringing a cart load of reliques from St. Croce di Gieruſalemme to St. Peter's church, ſtopping here; and as it is pretended, neither whipping nor any other means could make them go a ſtep further. This was looked upon as a divine intimation, and accordingly, here the whole load of fictitious reliques was depoſited; among which are, the ſtone deſigned for the ſacrifice of Iſaac, another on which Chriſt ſtood when among the doctors in the temple, ſome of the holy earth from Jeruſalem, and, what is ſtill more valuable, ſome drops of our Saviour's blood.

Chieſa del Gieſu.

The *Chieſa del Gieſu*, or Jeſuits church, is one of the fineſt in all Rome; the architecture being deſigned by Jac. Barozzi de Vignola, was conducted by Jac. della Porta, and chiefly at the expence of cardinal Alex. Farneſe, a great patron of the Jeſuits. The *facciata*, or front, is of *travertini*, a kind of free-ſtone found near Tivoli, adorned with Ionic and Corinthian pillars; and the doors are of a very ſolid beautiful wood †, brought from America for that purpoſe.

Cardinal Bellarmine's monument.

On the right-hand of the high altar lies cardinal Bellarmine; two ſtatues repreſenting Religion and Wiſdom, by Pietro Bernini, ſtand on his tomb. On the altar-piece are four pillars of *giallo antico*, and a good piece of the circum-

† Probably mohogany.

ciſion,

ciſion, painted by Mutiani. The twelve apoſtles of *bronze*, being illuminated, ſupply the place of *chandeliers*; and without the altar ſix large braſs angels on each ſide form a kind of amphitheatre, and likewiſe hold wax-tapers. The chapel of St. Francis Xavier, being the third on the right-hand from the main entrance of the church, was built by cardinal Negroni from Cartona's deſign, and is remarkable for four beautiful marble pillars. In the *cappaletta*, or little chapel, are two fine pillars of green marble, and a picture of St. Francis preaching to birds and fowls, by Vecchi. Innocent XI. cauſed the cupola and the whole cieling to be painted by Baciccio Gauli a Genoeſe. Among a group of angels, and not far from the entrance of the church are theſe words:

*In nomine Jeſu omne genu flectatur, cœleſtium, terreſtrium & inferorum.*

'At the name of Jeſus every knee ſhall bow, of things 'in heaven, of things on earth, and things under the 'earth.'

Splendid chapel of St. Ignatius.

The moſt magnificent chapel in the whole church, is that of St. Ignatius Loyola, finiſhed in the year 1699, under the inſpection of Andrea del Pozzo the Jeſuit, ſo celebrated for his ſkill, both in painting and architecture; and which, excepting the great duke of Tuſcany's chapel, or burying-place at Florence, has not its equal. The pavement about the altar * is inlaid with feſtoons and flowers of the fineſt gems; the ſteps are of porphyry and other coſtly marble, and the *predella*, or the place where the prieſt ſtands upon, being the uppermoſt ſtep before the altar, is likewiſe a *commeſſo*, or inlaid work of poliſhed gems. Under the table of the altar lies the body of St. Ignatius in a coffin of braſs gilt; and by means of the lamp burning behind it, the name Jeſus, of inlaid cryſtal in the front, emits a great luſtre. *Il paliotto*, or

* By altar in general, the author means, not only the table, but alſo the front or *paliotto*, the altar-piece, the ſteps, &c. which are diſtinguiſhed in the tranſlation in this and ſeveral other places; otherwiſe thoſe who have not travelled in foreign countries might be at a loſs to comprehend ſome deſcriptions of churches, &c. in this and other books of travels. It may not be improper to add, that in popiſh countries there are a great number of chapels included in the church, where maſs is ſaid, &c. Theſe generally ſerve for burying-places for great families, and are ornamented at their expence.

the

the front of the altar-table, on feſtivals, is covered with ſolid ſilver, but has an aperture through which the coffin and radiant name may be ſeen. A little above the table two gilded angels hold St. Ignatius's motto, *Ad majorem Dei gloriam, i. e.* 'To the greater glory of God,' of *lapis lazuli*. On the altar-piece four fluted pillars, which, excluſive of the pedeſtals and capitals, which are of gilt *bronze*, are twenty-eight feet in height, and three feet in diameter in the thickeſt part. Theſe large pillars are inlaid with *lapis lazuli* ſet in gilt *bronze*, and give the altar a moſt ſuperb and magnificent appearance. On the architraves are globular pieces of *lapis lazuli*, twice as large as a man's head. This ſtone, by ſome accounted the *cyanæum* of the ancients, is ſo difficult to work, and when it is of a vivid bright blue and without flaws, of ſuch a great value, that one cannot but be aſtoniſhed at the profuſion of it in this chapel. Great Tartary affords the beſt *lapis lazuli*; but the Jeſuits, by means of their miſſions and colonies, collect it from all parts of the world. Over the altar is a picture painted on wood, which can be lowered, and then exhibits a ſilver ſtatue of St. Ignatius Loyola, which ſtands behind it; the drapery of which is gilt, and even enriched with pearls and diamonds. The model was performed by Pierre le Gros, a Frenchman, and Giov. Fred. Ludovici caſt and compleated it. The height of it is ſixty Roman palms, and it weighs ſix hundred pounds: Near it are three other ſilver images. On each ſide of the altar is a fine group of large ſtatues, in Carara marble. One repreſents the Chriſtian religion deſtroying idolatry, and as a ſymbol, tramples under foot a book, on the back of which are theſe words, *Cames Fotoques Amida & Xaca*. Idolatry is repreſented by a ſerpent blaſted with lightning, and near it is the king of Bungo in Japan, ſubmitting himſelf to the Chriſtian faith. In another group, Religion is ſeen treading on a fury and hereſy, who has a ſnake in her hand; and near her lie three books marked with the following titles: 1. Martin Luther. 2. John Calvin. 3. Hulderich Zwingel. The former of theſe groups is by Jean Theodon, and the latter by Le Gros, both French artiſts.

Obſervations on lapis lazuli.

On each ſide of the chapel is a door of *breccia antica*, which is red and white intermixed. Over theſe doors are the muſic galleries, with gilded feſtoons. Indeed it is not one viſit that will ſuffice to take an accurate view of this church; the veſtry alſo contains immenſe riches. It is ſcarce neceſſary to obſerve, that this church belongs to the Jeſuits,

who

who have alſo, adjoining to it, a ſeminary, with a fine library. Their novitiate college, and the *Collegium Romanum* have been already taken notice of, and St. Ignatius's church will be deſcribed in its place.

Chieſa di Gieſu e Maria al Corſo.

In the church di Gieſù e Maria al Corſo are very fine paintings, ſix tombs of the Bolognetti family, beſides a very handſome marble monument of the canon del Corno by Dominico Guido.

S. Gioſeppe de Falegnami.

The church of S. Gioſeppe de Falegnami, ſo called from its being built by the Roman joyners, carpenters, and wheel-wrights, who have inſtituted a religious fraternity here, has ſome good paintings, particularly a nativity of Chriſt by Carlo Maratti. Under this church is S. Pietro in Carcere, which is a kind of vault.

S. Giovanni Battiſta in fonte.

S. Giovanni Battiſta in fonte is in the Lateran, and famous for its font, in which the modern Romans † pretend, that Conſtantine the Great was baptized by St. Sylveſter.

Of the baptiſm of Conſtantine the Great.

This church is of an octagonal figure; and in the centre is a large veſſel of *pietra egizzia*, with a cover of gilt *bronze*, ſurrounded with eight porphyry pillars, of a very extraordinary ſize, *viz.* fifteen feet high, and nine feet in circumference, which, as ſome pretend, were brought from Pontius Pilate's palace at Jeruſalem. The eight pieces of painting in the cupola are by Andrea Sacchi, and the painting in *freſco* in the church, by Carlo Maratti, Gimignani, Camaſſei, and Magnoni. As to the reports of the former riches of this church, and of Conſtantine the Great's immenſe gifts to it, there is in all appearance, no more truth in it than in the tradition of that emperor's being baptized at Rome, which reſts only on the authority of a fabulous book, intitled, *Vitæ Pontificum*, attributed to St. Damaſus. Every year, on Eaſter-eve, the ſolemnity of baptizing Turks and Jews is performed in this church by the cardinal vicar.

On one ſide of this church is the chapel of St. John the Baptiſt, and oppoſite to it that of St. John the Evangeliſt; at the entrance of both are two ſmall porphyry pillars, and no woman is admitted into either of them. Within the firſt chapel, oppoſite to the font, is a large iron door, which is ſaid to have belonged to Conſtantine the Great's palace, and the very chapel of St. John the Baptiſt, which he is ſaid

† Euſebius, and other fathers of the fourth century, affirm, that Conſtantine the Great was baptized at the cloſe of his life at Nicomedia or Theſſalonica.

to

Remarkable window.

to have been particularly fond of. Here is alſo ſhewn the window, though now walled up, through which the angel Gabriel came, on the annunciation-day, to the Virgin Mary.

Oppoſite to this is the chapel of St. Ruffina, and St. Seconda, and likewiſe that of St. Venantio, in which are ten pillars of a moſt beautiful black marble, and the monuments of two cardinals of the names of Ceva.

S. Giovanni Laterano.

Theſe two chapels may be conveniently viſited at the ſame time with the metropolitan church of St. John di Laterano, where, on the architrave of the great entrance are the following monkiſh verſes:

*Dogmate Papali datur, & ſimul Imperiali*
*Quòd ſim cunctarum Mater Caput Eccleſiarum,*
*Hinc Salvatoris cæleſtia regna datoris*
*Nomine ſanxerunt, cum cuncta peracta fuerunt,*
*Sic nos ex toto converſi ſupplice voto,*
*Noſtra quod hæc Ædes, tibi Chriſte ſit inclyta Sedes.*

'By the decrees of the Pope and the Emperor I was inſtituted the mother and head of all churches, who ratified the decree in the name of Chriſt, the giver of heavenly kingdoms; we therefore humbly beſeech thee, O Lord, that thou wilt for ever make this our church thy glorious habitation.'

On the inſide are theſe words:

*Sacroſancta Lateranenſis Eccleſia, omnium Urbis & Orbis Eccleſiarum Mater & caput.*'

'The moſt holy Lateran church, the head and mother of all churches in this city, and throughout the whole world.'

This is one of the four churches enjoined to be viſited in the *annus ſanctus*, or jubilee year; and on this account here is a gate walled up, which, at the commencement of the jubilee, is opened by the cardinal arch-prieſt. This door or gate is eaſily diſtinguiſhed from the reſt by the gilt braſs crucifix on it, and is ſomething ſmaller than that of St. Peter's church; the *bronze* gates at the entrance belonged to an ancient

ancient temple of Saturn in the Roman Forum, which was ſince converted into St. Adrian's church.

On the feaſt of St. John the Baptiſt here are plenary indulgences to be had for twenty-nine thouſand years. Along the middle iſle are twelve large ſtatues of the apoſtles, every one of them being cut out of a ſingle block of white marble, and done by the beſt maſters. There are two pillars of *verde antico* betwixt every two of theſe ſtatues. Over them are *baſſo-relievo's*; and above theſe are the pictures of as many of the prophets. The image of our Saviour, of moſaic-work, ſaid to remain untouched by the flames in ſeveral fires, is over the *tribuna*, or gallery; and, as it is pretended, at the conſecration of the church, it was irradiated with a refulgent light. The church has the name of St. John's, from the chapel of St. John the Baptiſt, and that of Lateranenſis from the Roman martyr Plantius Lateranus, put to death by Nero, who had a garden in this place; but Chriſt is the proper patron to whom it is dedicated.

The high altar here, like that of the cathedral at Milan, is inſulated, or ſtands detached from the wall; and behind the *tribuna*, or gallery, are the fine monuments of Gabriel Philippucci and Angelo Barracciani, and that of the celebrated painter Andrea Sacchi, who, as it is expreſſed in his epitaph, *Picturæ ac vitæ lineas abſolvit d.* 21 *Jun.* 1666. *ætat.* 62. 'Finiſhed the laſt line of his life and pencil on 'the 21ſt of June, 1666, in the ſixty-ſecond year of his 'age.' Here are alſo to be ſeen two ſtatues, ſuppoſed to have been the firſt which were made of St. Peter and St. Paul; another of a beardleſs man, with an effeminate face, kneeling, by ſome ſuppoſed to be deſigned for pope Joan, and by others for Nicholas IV. It is of white marble, and with a papal crown on the head. On the high altar is a ſmaller table of wood railed in, on which St. Peter is ſaid to have read maſs. At preſent none but the Pope hardly ever officiates there; and if any one elſe does, it muſt be by a written licence from his holineſs, and that is granted only for one maſs. Here are ſhewn a great number of pretended reliques, which are not worth mentioning.

Statue of pope Joan.

Altar on which St. Peter celebrated maſs.

On the altar del SS. Sagramento is a tabernacle, embelliſhed with a variety of precious ſtones; it is the work of Pomp. Targoni, the engineer who made the famous dyke at Rochelle, and immortalized his name by his ſkill in ſeveral arts, and a great variety of admirable works. Fronting this altar are four fluted pillars of gilt braſs; and on the altar-

piece

piece are four Corinthian, of green and white marble. The former, it is pretended, were taken out of the temple of Jeruſalem, by the order of the emperor Titus, and ſent to Rome; others affirm, that Auguſtus cauſed them to be caſt out of the brazen *roſtra* belonging to the gallies he took from Mark Anthony and Cleopatra at the ſea-fight of Actium. Others inſiſt that they were brought by Sylla from the temple of Jupiter Olympicus in Aſia; whilſt others again are as poſitive that Domitian had them caſt to adorn the capitol. Be this as it will, they are ſaid to be filled with holy earth, taken out of Chriſt's ſepulchre, and ſent from Jeruſalem by the devout empreſs Helena mentioned above.

Earth out of Chriſt's grave.

In the chapel of St. Thomas are kept two boards, pretended to be part of the ark of the covenant, which are indeed ſo old and decayed, that there is no knowing what kind of wood they are; and no body pretends to give any account how they came hither. It ſeems the ark was not in the ſecond temple, and there is no appearance of it on the triumphal arch of Titus.

Table of Chriſt's laſt ſupper.

Here is alſo ſhewn a table of odoriferous wood, at which our Saviour is ſaid to have inſtituted the Lord's-ſupper. It was formerly plaited over with ſilver, as is apparent from the ſtuds here and there remaining. This table is ſo ſmall, that ſcarce two perſons can ſit on each ſide, which ſhews the abſurdity of the ſuppoſition. Here alſo they pretend to ſhew the rods of Moſes and Aaron, &c. A piece of Aaron's rod is alſo ſhewn in St. Vitti's church, in the citadel of Prague; and the Sainte Chapelle at Paris, glories in having the rod of Moſes entire. Adjoining to this chapel is the veſtry, over the entrance of which are the buſts of Clement VIII. and Paul V. The veſtry is decorated with ſculpture and paintings, amongſt which, the annunciation, by Michael Angelo, is accounted a maſter-piece. Of above twenty popes interred in this church, here are only the monuments of Martin V. of the Colonna family, which is of braſs; and of Alexander III. which ſtands in the middle of the church, with the following inſcription:

Moſes and Aaron's rods.

Fine picture of the annunciation.

*Alexandro*

*Alexandro III. Pont. Max.*
*Nobili Pandinellâ gente Senis nato,*
*Qui difficillimis temporibus eximiâ pietate,*
*Summa Prudentiâ ac Doctrinâ*
*Ecclesiæ præfuit annis XXII.*
*Invictâ fortitudine atque constantiâ Apostolicæ*
*Sedis jura,*
*Auctoritatem dignitatemque restituit, & post*
*Immensos labores*
*Ac solicitudinis pace partâ*
*Oecumenicum Lateranense Concilium*
*Celebravit,*
*Sanctissimas de eligendo Summo Pontifice,*
*Deque vi & ambitu coercendo leges tulit,*
*Thomam Cantuariensem Antistitem*
*Bernardum Clarevallis Abbatem,*
*Quos viventes amicissimos habuit,*
*Eduardum Angliæ, Canutum Daniæ, Reges,*
*Sanctorum numero adscripsit*
*Pluribusque aliis maximis rebus gestis vitæ demum &*
*Gloriæ cursum confecit*
*Anno Sal. MCLXXXI. Cal. Sept.*
*Alexander VII. Pont. Max. nominis &*
*Muneris*
*In Ecclesia successor*
*Pontifici tanto Civi suo*
*Pios cineres veneratus posuit.*

'To the memory of pope Alexander III. of the noble fa-
'mily of Pandinella, born at Sienna, who with singular
'prudence, learning, and piety presided over the church in
'perilous times during twenty-two years. In restoring the
'dignity, rights, and privileges of the apostolic see, he ex-
'erted an unshaken resolution and courage; and having,
'after a long course of labours, settled the public tranquility,
'he held the general Lateran council. He made many ex-
'cellent laws concerning the papal election, and particularly
'for suppressing all intrigue and compulsion in such elections.
'He cultivated an intimate friendship with Thomas archbi-
'shop of Canterbury, and Bernard abbot of Clarivaux, when
'living, and canonized them after their deaths. He also
'enrolled Edward king of England, and Canute king of
'Denmark, among the saints; and after a series of good and

'laudable actions, he finiſhed the courſe of his life and glory 'on the firſt day of September, 1181. Alexander VII. who 'ſucceeded him in fame and the papal dignity, out of pious 'reſpect to the memory of ſo illuſtrious a pontiff, his fellow-'citizen, erected this monument.'

The monument of cardinal Caſanate, by La Gros, deſerves notice. Here is alſo to be ſeen the monument of Joſeph d' Arpino, a celebrated painter.

The pavement of this church is of fine inlaid work, interſperſed with ſome circular pieces of porphyry. Here, as at St. Peter's, are confeſſionals for different languages; and by proper inſcriptions over them, every one may know where to apply to a father confeſſor who underſtands his language. The roof is not arched, but flat, and very richly gilt. The munificence of Innocent X. in embelliſhing this church is commemorated by his family arms, to be ſeen in ſeveral places both in this and St. Peter's church. The particular munificence of Henry IV. of France to this chapter, and his procuring them the reſtoration of ſome conſiderable revenues in his kingdom, of which they had been deprived, has alſo been acknowledged by the canons by a *bronze* equeſtrian ſtatue of that monarch. It ſtands in the gallery built by Sixtus V. incloſed with iron paliſades, to preſerve it from indignities with which the commonality had threatened it more than once, when the ſee of Rome has been on ill terms with the court of France. The model was the work of Nic. Cordier, a native of Lorrain; and on the pedeſtal is the following inſcription:

'*Paulo V. Pont. Max. Henrico IV. Francorum & Navarrorum Regi Chriſtianiſſimo, Pictate alteri Clodevæo, varietate præliorum Carolo Magno, amplificando Studio Religionis Sancto Ludovico, generis propagatori, ſtatuam hanc æneam Sacroſanctæ Lateranenſis Baſilicæ Capitulum & Canonici grati animi monumentum collocandum curârunt, Carolo de Neufville Regio Oratore. Anno MDCVIII.*

'To his moſt Chriſtian majeſty Henry IV. king of France 'and Navarre, who ſeems another Clovis for his piety, a 'Charlemagne for his victories, a St. Lewis for his religious 'zeal, and in being the ornament of his family, this braſs 'ſtatue was erected, as a monument of their gratitude, by 'the chapter and canons of the moſt holy Lateran church,

'in

'in the pontificate of Paul V. Charles de Neufville being 'embaſſador from that prince, and in the year of our Lord '1608.'

A full deſcription of this church, containing a great many copper-plates, was publiſhed at Rome 1657: Cardinal Ceſar Raſponi, who died in 1675, and lies in this church, has likewiſe given an account of its antiquities.

The veſtry leads to the gallery or cloiſters of the convent, which on the ſide towards the inward court has an elegant variety of ſmall white marble pillars. At one end of it is an altar, ornamented with antique moſaic pillars. Here is alſo a multitude of fictitious reliques, which are not worth deſcribing.

The moſt valuable curioſity here is the coffin of Helena, mother to Conſtantine the Great, made of a ſingle piece of porphyry, with large *baſs-reliefs*, repreſenting horſemen, and ſeveral other figures. This is even larger than the ſuppoſed ſhrine of Bacchus in St. Conſtantia's church, but is damaged in ſeveral places. It was dug up under a tower called Torre Pignattara, in the Via Lablcana, about three miles from Rome, and was brought hither by pope Anaſtaſius, with an intention of being himſelf laid in it; but his holineſs was diſappointed, and it has remained empty ever ſince.

I now come to deſcribe the famous chairs or ſtools, called *ſellæ ſtercorariæ*, or *exploratoriæ*, which, for what reaſon I know not, are placed in this gallery. They are two in number, and betwixt them is a chair of white marble, elevated ſomething above them; both are of porphyry, or rather of red Egyptian ſtone, neither ſo beautiful or hard as porphyry. One of them has a round arm, but that of the other is broken off. Before I had ſeen them, Abbe Bencini aſſured me at Turin, that they are only the common chairs uſed by the ancient Romans, in which a hole had been made, and lined with wood, as more proper for the purpoſe, by reaſon of the great coldneſs of the marble. But when I came to view them myſelf, they did not ſeem at all adapted for that end; neither could they ſerve for cloſe-ſtools, the round aperture being not of a ſufficient largeneſs, and alſo incommodiouſly placed. Poſſibly they were uſed in *bagnio's*, and fires might have been put under them for fumigation; which conjecture however is plauſibly combatted by Mareſius. During my travels in different countries I have met with ſeveral antique chairs; but none in the leaſt reſembling theſe. That formerly the

popes, at their taking poſſeſſion of the Lateran, were placed on one of theſe ſtools, or chairs, is what the popiſh writers cannot deny; and Mabillon makes it an act of humility, perfectly agreeable to the words which were ſung at this ceremony: *Suſcitat de pulvere egenum & de ſtercore erigit pauperem, ut ſedeat cum Principibus & ſolium gloriæ teneat.* 'He 'raiſes the needy from the duſt, and the poor from the dung-'hill, that he may ſit with princes, and poſſeſs a throne of 'glory.' Hence this chair came to be called *ſella ſtercoraria.* This opinion is ſupported by Bellarmine and Chimentelli, which laſt has the effrontery flatly to deny that there is any aperture or hole in the ſeat.

Story of the examination of the Pope's ſex derived from the Roman-catholics themſelves.

The indecent examination of the pope's ſex, about which ſome have indulged their merry vein, may, I preſume, be juſtly exploded as fabulous; but it is not a proteſtant fable: Roman-catholic writers having firſt ſet it on foot, and frequently introduced it in their ſatires on the Roman pontiffs; witneſs the following lines of Janus Pannonius on Paul II.

*Pontificis Pauli teſtes ne Roma requiras.*
*Filia quam genuit, ſat docet eſſe marem.*
*Sanctum non poſſum, Patrem te dicere poſſum*
*Cum video natam, Paule ſecunde, tuam.*

'To ſearch for the marks of Paul's virility is needleſs; 'does not a daughter he begot prove his manhood? It is true, 'when I ſee thy daughter, I can allow thee to be a father; 'but really, Paul, I cannot call thee holy father.'

Theſe of Marcelli on Innocent VIII. of the Cibo family, are of the ſame tenor:

*Quid quæris teſtes, ſit mas an fœmina Cibo?*
*Reſpice natorum, pignora certa, gregem.*

'Why all this form to examine whether Cibo be a male 'or female? His multitude of children evidently decide the 'point.'

Story of pope Joan.

The whole hiſtory or fable of pope Joan paſſed current before ever Luther was born, as is undeniable from the ancient manuſcripts of Anaſtaſius Bibliothecarius and Martinus Polonus. The teſtimony of the latter I alſo found in an old book in the Utrecht library, and alſo in another formerly belonging

belonging to the abbey of St. Bavo at Ghent, and now in the city library at Haerlem, as his own words annexed there witneſs; where he ſays, that he fairly and exactly tranſcribed this chronicle from the Florentine library. With this author likwiſe agree *Bocacius de illuſtribus mulieribus*, printed at Ulm 1470, and *Pergomatis de claris mulieribus*, printed at Florence 1497; ſo that it is no wonder to ſee it maintained by Proteſtants, as Mareſius, Salmaſius, Miſſon, Spanheim, L'Enfant, des Vignoles, and Leyſer, though it be oppoſed by Blondel, Bayle, and others of the ſame communion *.

The Lateran palace.

Near this church pope Sixtus V. cauſed an old decayed palace to be entirely rebuilt, and with ſuitable ſplendor and magnificence; but his ſucceſſors never liked it ſo well as to make it their conſtant reſidence. In the year 1693 Innocent XII. converted it into an hoſpital for poor women, and its preſent endowment is at leaſt thirty thouſand *ſcudi* or crowns.

Before

* Marianus Scotus, the celebrated Benedictine monk, was the firſt who is known to have publiſhed this ſtory, to embelliſh his *Chron, ab orbe condito ad a. Chr.* 1082. This was a bold ſtroke, however it was adopted by ſeveral others, before there was the leaſt proſpect of the reformation, whoſe names may be ſeen in Hottinger's Hiſt. Eccleſ. and Spanheim. Godfrey Tentzel, in 1722, printed that rare piece, which Schurzfleiſch is ſaid to have cut out of a book in the Vatican library; adding to it a remarkable letter of Olearius, containing a liſt of the manuſcripts and printed hiſtories where mention is made of this female pope, &c. The title of this piece runs thus: *Hiſtoria Romana ab V. C. uſque ad tempus Conſtantini Magni Imper. item deſcriptio templorum LXXXVI. Romæ exiſtentium & indulgentiarum: opuſculum ob inſigne de Joanna Papiſſa teſtimonium ſummopere æſtimandum, poſt CCXXIII annorum decurſum, editum e muſeo Gottfridi Tentzelii eccleſiaſtæ Arnſtadienſis. Arnſt.* 1722. 'The hiſtory 'of Rome, from its foundation to Conſtantine the Great; likewiſe an 'account of the eighty-ſix churches at Rome, and of the indulgences; a 'piece highly to be valued for the remarkable proof of the reality of pope 'Joan contained in it, which lay in obſcurity for two hundred and 'twenty-three years, now firſt publiſhed from the original in the poſſeſ'ſion of the reverend Mr. Godfrey Tentzell of Arnſtadt, &c.' The paſſage concerning the importance of the MS. that Schurzfleiſch purloined, is as follows in p. 77. *Item habetur in ſerie Pontificum Romanorum, quod Joannes Anglicus poſt Leonem ſedit annis II, menſibus V, diebus IIII, vacavit ſedes menſe uno. Ut aſſeritur femina fuit, & juvenili habitu ab amaſio ſuo Athenis docta in diverſis ſcientiis tantum perfecit, ut Romæ tandem legeret triennium, & magnos magiſtros diſcipulos haberet, nec aliquis ſibi par ibidem inveniretur: magnæ itaque ſcientiæ & opinionis exiſtens in papam concorditer eligitur: ſed in papatu per familiarem impregnatur; verùm tempus partûs ignorans de ſancto Petro in Lateranum tendens angustiata peperit inter coliſeum & ſanctum Clementem, & ibidem, ut dicitur, mortua fuit. Hanc viam quando papa obliquit dicitur a pleriſque, quod*

Obelisk before the Lateran church.

Before the church is a beautiful fountain, and the largest obelisk in all Rome, being, exclusive of the pedestal and the iron cross on the top, a hundred and twelve feet in height, and two of the sides ten feet and a half, and the other two, eight feet in breadth near the base. At first it consisted of a single piece of Egyptian marble, or red granate, and stood in the Circus Maximus; but amidst the subsequent wars and commotions, was broken into three pieces, where it lay till the year 1588, when Sixtus V. gave directions to his architect Fontana * to remove it hither and set it up again. The Egyptian hieroglyphics on it have afforded the learned a large field for exercising their skill. On one side of the pedestal are these words:

*Fl. Constantinus*
*Maximus Aug.*
*Christianæ Fidei*
*Vindex & Assertor*
*Obeliscum*
*ab Ægyptio Regge*
*Impuro voto*
*Soli delicatum*
*Sedibus avulsum suis*
*Per Nilum transferri*
*Alexandriam jussit*
*Ut novam Romam*
*Ab se tunc conditam*
*Eo decoraret*
*Monumento.*

'Flavius Constantinus, the greatest of emperors, and defender of the Christian faith, caused this obelisk, idolatrously consecrated to the sun by one of the kings of Egypt,

*propter detestationem facti hoc fiat, nec ponitur in catalogo pontificum propter mulierum sexum quantum ad hanc dissormitatem.* 'In the papal succession it appears, that John, an Englishman, succeeded Leo, and held 'the pontificate two years, five months, and four days; when there was 'a vacancy of a month in the papal chair. This pope is affirmed to have 'been a woman, who being disguised like a young man, was carried by 'her gallant to Athens, and made such a progress in all the sciences, that 'she publicly read lectures at Rome for three years, the greatest masters 'being among her auditors; nor was there any equal to her for parts 'and learning in that city. At length she rose to such a pitch of reputation, as to be unanimously chosen pope; but during her pontificate she 'unhappily conceived by her former gallant, and being ignorant of the 'time of her delivery, as she was returning from St. Peter's to the Lateran she fell in labour, and was delivered betwixt the Colliseum and St. 'Clement's church, where she is said to have expired. The pope's custom 'of turning aside when he passes this way is said to be done to express his 'detestation of this affair; neither is she set down in the list of popes, on 'account of her sex.'

* The machine contrived by Fontana for raising this obelisk is to be seen in Leopold's *Theatrum Machinarum*, plate 52.

'to

'to be removed from its place, and carried down the Nile to 'Alexandria, to ſerve as an embelliſhment to the new 'Rome †, then built by him.'

On the ſecond ſide:

*Conſtantinus*
*Per Crucem Victor*
*a S. Silveſtro*
*Hic baptizatus*
*Crucis gloriam*
*propagavit.*

'Conſtantine, in acknowledgment of his ſignal victory 'obtained by the croſs, was baptized on this ſpot by St. Sil-'veſter, and greatly promoted the glory of the croſs.'

On the third ſide:

*Fl. Conſtantinus Aug.*
*Conſtantini Aug. F.*
*Obeliſcum a Patre*
*Loco ſuo motum*
*diuque Alexandriæ*
*jacentem*
*Trecentorum remigum*
*Impoſitum navi*
*mirandæ vaſtitatis*
*Per Mare Tiberimque*
*Magnis molibus*
*Romam convectum*
*in Circo Max.*
*ponendum*
*S. P. Q. R. D. D.*

'The emperor Flavius Conſtantinus cauſed this obeliſk, 'which had been removed from its place to Alexandria, by 'the order of his father Conſtantine, and had lain there long 'neglected, to be put on board a galley of a prodigious ſize, 'with three hundred rowers, and by ſea and the river Tyber 'to be tranſported to Rome, where, with prodigious art and 'labour it was erected in the Circus Maximus, and dedicated 'to the ſenate and people of Rome.'

On the fourth ſide:

*Sixtus V. Pont. Max.*
*Obeliſcum hunc*
*ſpecie eximiâ*
*temporum calamitate*
*fractum Circi Max.*
*Ruinis, humo limoque*
*altè demerſum multâ*
*Impenſâ extraxit*
*Hunc in locum magno*
*labore tranſtulit*
*formæque priſtinæ*
*accurate reſtitutum*
*Cruci invictiſſimæ*
*dicavit.*
*A. MDLXXXVIII. Pont. IV.*

† Probably Conſtantinople is here meant.

'Pope Sixtus V. having, at a vaſt expence, cauſed this 'beautiful obeliſk, which, by the calamity of the times, had 'been broken, and lay deeply buried under the ruins of the 'Circus Maximus, to be dug up and removed hither with 'immenſe labour; and having reſtored it to its ancient fi-'gure, with great exactneſs and ſkill, he conſecrated it to 'the invincible croſs, in the year of Chriſt, 1588, and of 'his pontificate the fourth.'

Theſe inſcriptions, it is plain, are of no older date than the time of Sixtus V. but the inſcription on the ancient pedeſtal, collected by Fontana, from the fragments of it, deſerve to be tranſcribed, and run thus:

*Patris Opus manuſque ſuum tibi, Roma, dicavit*
*Auguſtus toto Conſtantius orbe recepto;*
*Et quod nulla tulit tellus nec viderat ætas,*
*Condidit, ut claris exæquet dona triumphis;*
*Hoc decus ornatum, Genitor cognominis Urbis*
*Eſſe volens Cæſar, Thebis de rupe revellit:*
*Sed gravior divum tangebat cura vehendi,*
*Quod nullo ingenio, niſuque manuque moveri*
*Cauticaſeam molem, diſcurrens Fama moneret:*
*At Dominus Mundi Conſtantius omnia fretus,*
*Cedere virtuti, terris incedere juſſit,*
*Haud partem exiguam montis pontoque tumenti*
*Credidit, & placido vecta eſt velocius Euro*
*Littus ad Heſperium, populo mirante carinam;*
*Interea Romam Taporo vaſtante Tyranno*
*Auguſti jacuit donum, ſtudiumque locandi*
*Non faſtu ſpreto; ſed quod non crederet ullus,*
*Tantæ molis opus ſuperas conſurgere in auras;*
*Nunc veluti rurſus rufis avulſa metallis*
*Emicuit, pulſatque Polos hæc gloria dudum,*
*Auctori ſervata ſuo, cum cæde Tyranni,*
*Redditur, atque aditu Romæ virtute reperto,*
*Victor ovans ubique locat ſublime Trophæum,*
*Principis, & munus condignis uſque triumphis.*

'To thee, O Rome, Conſtantius Auguſtus, acknow-'ledged the ſovereign of the whole world, offers this admi-'rable obeliſk, not paralelled in any part of it, that his gifts 'may equal his victories. His father intending it for the 'embelliſhment of the city, to which he had given his own

'name,

'name, cauſed it to be taken down from its native rock at 'Thebes; but his greateſt concern was about the removal 'of this ſtupendous maſs, a work reported to be above all 'human ſkill and force. But Conſtantius, the world's 'mighty ſovereign, knowing that courage and reſolution 'ſurmount all difficulties, began the arduous enterprize; 'commanded his huge fragment of a mountain to move 'ſome part of the way by land, which was afterwards, with 'infinite labour and art, embarked, and conveyed ſwifter 'than the wind, while the ſea foamed, under the incum-'bent load, to the Heſperian ſhore; all the people behold-'ing, with amazement, the vaſt galley on which it had 'been tranſported. But the Roman ſtate being at that time 'harraſſed by the tyrant Taporus, this gift of the emperor 'lay a long time neglected, and the raiſing of it up was 'omitted; not from contempt of ſuch a noble monument, 'but as a thing impracticable, till now, the ſavage tyrant 'being ſlain, as if again raiſed from the quarry, amidſt the 'acclamations of the people, the glorious trophy rears its 'lofty head, and proclaims the illuſtrious conqueror's glory, 'as being equal to many triumphs.'

On the of the *piazza* or ſquare, is the Lateran hoſpital, a very handſome and well-contrived building, where ſome hundreds of patients, of both ſexes, are carefully attended, and commodiouſly lodged. On this piazza is alſo to be ſeen the *ſcala ſanta*, or the ſtairs ſaid to have been thoſe in Pontius Pilate's houſe, which Chriſt frequently aſcended, before he was led away to be crucified. This relique is pretended to have been ſent from Jeruſalem by the devout Helena; yet it lay, without being much regarded, in the old Lateran palace, till by order of Sixtus V. it was brought hither and placed in an edifice erected for it by Fontana. Lateran hoſpital.

At the top of theſe ſtairs is the *ſanctum ſanctorum*, or a ſmall chapel, in which abundance of reliques, belonging to the Lateran palace, are depoſited. The moſt remarkable of theſe is the εικον αχειροποιητον, or the picture of Jeſus Chriſt, begun, as is pretended, by St. Luke, and finiſhed by an angel, from whence it is called αχειροποιητον; *i. e.* 'not made 'with hands.' Any perſon ſcrupling to pay the required adoration to this picture, cannot obtain a ſight of it; nor are women ever admitted beyond the iron grate where it is kept. Mahomet, in his placing the women before the windows of paradiſe, has ſhewn the ſame ſeverity towards a ſex, which is reckoned Picture of Chriſt by St. Luke and an angel. Injury to the fair ſex.

reckoned to be pretty warm in its devotion. To enquire into the cauſes of this ſeverity is foreign to my purpoſe. Indeed, that ſex had no ſmall ſhare in the death of John the Baptiſt; but the women are excluded from ſeveral holy places, which have no manner of relation to the reliques of John the Baptiſt *.

A great number of reliques in this chapel, moſt of which, if not all, are as fictitious as thoſe mentioned in the note below †, are kept under the high altar, on the architrave of which is this pentameter verſe:

*Non eſt in toto ſanctior orbe locus.*

'The world affords no holier place than this.'

An altar where even the pope himſelf doth not preſume to ſay maſs. S. Giovanni Battiſta decollato.

This altar is looked upon to be ſo ſacred, that the pope himſelf is not to celebrate maſs at it; there being two other chapels contiguous to this for that purpoſe.

S. Giovanni Battiſta decollato, or the church of the decollation of St. John the Baptiſt, is full of fine paintings, and all its altars are enriched with fine oriental marble. The beheading of John the Baptiſt, on the high altar, is a maſterpiece of Giorgio Vaſari. In the veſtry, or rather in the oratory, is a good piece of the deſcent from the croſs by Giacomino del Conte; though I am a little doubtful, whether the body of a man, after hanging ſome hours on a croſs, with the arms ſtretched out, and already beginning to cool,

* No women are admitted into the ſubterraneous chapel at St. Martin in France, where Mary Magdalen's ſkull is depoſited, and numberleſs other chapels in popiſh churches. It is the opinion of the vulgar, that if a woman was to enter ſuch prohibited places ſhe would drop down dead.

† Henry Stevens relates, that at Jeruſalem was ſhewn a finger of the Holy Ghoſt quite freſh; one of the Cherubims nails; ſome drops of ſweat from the arch-angel Michael; a ray of the ſtar which guided the three kings, &c. The Benedictines of Vendome pretend alſo to have one of the tears ſhed by Chriſt at Lazarus's grave. It were to be wiſhed, that ſome impoſitions of this kind had not crept in among the Lutherans, with regard to the reliques at Eiſleben and other places. This ſuperſtitious fondneſs for ſuch things is a weakneſs of ſo long a ſtanding, that it ſeems to have been in vogue in remote antiquity; for ſome of the ſtones which Amphion had brought together by his muſic, his and his brother Zethus's monuments, with many ſuch fictitious things, being ſhewn to no ſmall advantage. Pauſanias, lib. iii. ſays, that in a temple at Sparta, was preſerved, with the greateſt care, the ſhell of one of Leda's eggs, after the fœtus had made its way out of it.

would be so pliable and smooth as it is here represented. The attitude of Herodias dancing, in another piece, by Pirrho Ligorio, appears to me extremely forced, if not unnatural. In this oratory are at present three pieces, by Raphael, of the *Pietà* or Virgin Mary, with a dead Christ.

A fraternity of Florentines which attend malefactors at their execution.

In this church a religious fraternity, consisting only of Florentines, usually meet, whose chief office is to labour for the conversion of malefactors under sentence of death. They earnestly expostulate with them; cause masses to be said for them, and, in the evening after their execution, fetch them away, and bury them in their church-yard. This society is called the *Archiconfraternità della misericordia*, and in their processions, carry a black bag, with the head of John the Baptist painted on it. In order to persuade the objects of their compassion the more effectually to repent, two of the best speakers of the society visit them the night before they are executed; and the criminals are attended by the whole fraternity to the place of execution, who walk before them. Hence this sarcasm is thrown upon the Florentines at Rome; where they are but little beloved, namely, that it is bad luck to have a Florentine go before or behind, or by one's side; alluding to this custom, their loquacity, and an unnatural crime, for which they are infamous beyond the rest of the Italians. Near the church I have been describing is S. Giovanni Battista de' Fiorenti, à strada Giulia. The high altar stands betwixt two fine monuments of the Falconieri, one of whom was a cardinal. On the left hand, at entring the church, are two other monuments of the bishops Corsini and Acciavoli, done by Algardi and Ferrata. I could not but admire the tomb of the marchioness Riccardi, over which is her busto of white marble, with the following inscription:

S. Giovanna Battista à strada Giulia.

*Franciscæ Caldarinæ Pecoræ*
*March. Riccardæ,*
*Quæ præclaris Virum Gabrielem March. de Riccardi*
*Pro Seren. Ferd. II. M. Hætr. Duce*
*Apud Innoc. X. & Alex. VII. P. P. M. M. Oratorem*
*Romam sequuta,*
*dum religione, comitate, const. omnique virtute*
*probatissima*
*Per XI. annor. spatium urbis omnes sibi conciliaret amores*
*Hominibus æquè ac Deo chara,*
*Mortalibus erepta est, ut superis donaretur.*

In

'In memory of Franciſca Caldarina Pecora, marchioneſs 'of Riccardi, who accompanying her huſband, the illuſtri- 'ous Gabriel marquis de Riccardi, to Rome (where he re- 'ſided as ambaſſador from Ferdinand II. great duke of Tuſ- 'cany, to their holineſs's pope Innocent X. and Alexander 'VII.) during the ſpace of eleven years endeared herſelf to 'the whole city by her devotion, affability, and the uniform 'practice of every virtue, till this excellent lady, equally 'beloved of God and man, was taken away from mortals to 'the ſociety of the bleſſed ſpirits above, who glory in ſuch a 'member.'

In the Sacchetti chapel is a braſs crucifix, deſigned by Breſciano, and caſt by Paolo San-Quirico, ſurrounded with fine pieces of ſculpture in marble. Here is alſo a moſt valuable painting on a board, of Chriſt praying in the garden in an agony, before his paſſion.

The church of the two martyrs, John and Paul, has a beautiful pavement, and ſome remarkable pillars of oriental granate, and one of oriental alabaſter, which ſtands near the altar. Here are likewiſe ſome good pictures.

S. Girolamo della Carità. S. Girolamo della Carità is remarkable for its fine pieces of ſculpture; particularly thoſe at the high altar, and in the chapels of St. Filippo Neri and di Spada. The chamber in which St. Filippo Neri lived near thirty-three years, is converted into an oratory. St. Jerom, at the high altar, receiving the ſacrament juſt before his death, by Domenichino, is accounted one of the beſt pieces in all Rome.

S. Gregorio magno. The church of St. Gregory the Great, on mount Celio, has a ſquare portico, with ſeveral monuments in it; particularly that of Oberti Reparoli, a Genoeſe nobleman, and a bronze *baſſo-relievo* of our Saviour entering Jeruſalem riding upon an aſs.

St. Sylvia's chapel. St. Andrew's church, under this, has already been ſpoken of; the other chapel or church in this piazza, is that of St. Sylvia, mother of St. Gregory. Her ſtatue in it is done by Franciosini, and the roof of it was painted by Guido Rheni.

Oratory of Gregory the Great. In the oratory of Gregory the Great, is to be ſeen the marble table, at which that pope uſed every day to feed twelve poor men, till once a thirtieth joined theſe gueſts, who, it is ſaid, was found to be an angel. From that time he had always thirteen of the poor at his table, which is ſtill the number of poor prieſts, on whom the pope waits at table

on

on Maundy Thurſday. The ſaint entertaining the twelve poor men with other pious actions of Gregory the Great are painted in *freſco* on the wall by Antonio Viviani d'Urbino; and on the marble table is this inſcription:

*Bis ſenos hic Gregorius paſcebat egenos,*
*Angelus & decimus tertius accubuit.*

'Whilſt Gregory here was feeding twelve indigent men 'at this table, an angel condeſcended to ſit down and make 'the thirteenth.'

Here is an exquiſite ſtatue of Gregory the Great, begun by Michael Angelo, and after his death finiſhed by Francioſini.

St. Ignatius's church. which belongs to the Jeſuits and the *Collegium Romanum*, has a grand front, with a very lofty arched roof, and is by many accounted the fineſt church in Rome, excepting St. Peter's. The paintings of father Andrea Pozzi the Jeſuit are noble ornaments to it, and the cupola painted by him on canvaſs makes the roof appear actually to riſe into a ſpacious dome. That ſpot on which the ſpectator muſt ſtand to view this wonderful piece of perſpective may be known by this diſtich on the middle of the pavement: St. Ignatius's church.

*In medio virtus ſua ſic miracula pandit,*
*Ars melius medium ſic tenet illa ſuum.*

'The charms of virtue in the golden mean
'Are plac'd like thoſe of art which here are ſeen' *.

In the chapel of St. Ludovici Gonzaga, on which the Lancelotti family is ſaid to have expended forty thouſand *ſcudi*, or crowns, are ſome admirable twiſted pillars of *verde antico*, decorated with feſtoons of gilt braſs. The white

* This alludes to that maxim in Ethics, *viz. Virtus conſiſtit in medio*, and to the ſpot in the center of the church, where this piece of painting is ſeen to the greateſt advantage. This and ſome other inſcriptions in this work are ſomething obſcure, which is ſometimes owing to errors of the preſs, as the author ſeldom makes any obſervations on, and never tranſlates any of the inſcriptions; but the reviſer of theſe ſheets has given the quotations, motto's, and inſcriptions in Latin, Italian, French, &c. interſperſed through this work, in Engliſh.

marble

Admirable ſtatue.

marble ſtatue of this ſaint reclining on the altar, as in an ecſtaſy, is a maſter-piece, by Le Gros.

Monument of Gregory XV.

The marble monument of Gregory XV. to be ſeen here, is not at all inferior to that in St. Peter's church. The deſign is Bonanni's. The pope's ſtatue was done by Le Gros; and the ornaments of gilt braſs, that ſupport the canopy under which the pope ſits, are by Vinacci. The ſhrine where the pope's body is depoſited is a ſingle piece of *verde antico*, and under it is placed a ſmall porphyry coffin, in which lies cardinal Ludovici, nephew to that pope.

The high altar of this church is painted in perſpective by the inimitable Pozzo; and it is now pretty well furniſhed with pieces by the beſt hands, of which it was very bare in the laſt century, when it was but newly built.

S. Lorenzo fuori delle mura.

The church of St. Laurence without the walls ſtands on the road to Tivoli. Under the great altar in this church lies the body of the famous martyr St. Laurence, in a ſhrine of oriental granate. Pope Pelagius having tranſlated the remains of the proto-martyr St. Stephen from Conſtantinople to Rome, placed him in the ſame repoſitory, whoſe company was ſo acceptable to St. Laurence, that he not only very readily made room for the new-comer, but miraculouſly offered him the right-hand, by way of compliment. On each ſide of this church is an old pulpit, inlaid with ſtones of ſeveral colours; a great deal of the like work is alſo to be ſeen in different parts of the church. Here are forty-ſix fine pillars, ſome of granate, and others of Greek marble, which formerly belonged to a temple of Mars. The marble *baldacchino*, or canopy of the high altar, is ſupported by four porphyry pillars, and the altar itſelf has lately been embelliſhed with additional ſculpture. Behind this altar are two old marble coffins, on one of which are repreſented birds, fruits, &c. On the right-hand of the high altar is a curious monument of Joſeph Rondinini, and on a tomb-ſtone to the left of the altar is this inſcription:

*Nobili Annæ Malleviller Lotharingæ, quæ filium Jo. Barclajam Scotum uti nobilitate ita eruditione clariſſimum ſecuta Romam pie vixit, & obiit octogenaria, atque hic ſepulta fuit anno Sal. MDCXXVIII. die VI. Idus Martias. Quiſquis legis pacem illi apprecare.*

In

'In memory of lady Anne Malleviller, born of noble pa-
'rents in Lorrain, mother of John Barclay *, a native of
'Scotland, whoſe great learning added to the dignity of his
'family. She accompanied her ſon to Rome, where, after
'a life of exemplary piety, ſhe died in the eightieth year of
'her age, and was buried here on the 10th of March, 1628.
'Reader, pray for the reſt of her ſoul.'

Catacombs.

From this church a pair of ſtairs leads down into the Roman catacombs †, which have been particularly deſcribed in the note, to whom I refer the reader. In the veſtry is ſhewn a ſtone (which is an oriental agate) pretended to be one of thoſe uſed in ſtoning St. Stephen; ſurely they might have found ſtones of leſs value for that purpoſe.

A ſtone uſed in the ſtoning of St. Stephen.

S. Lorenzo in Lucina.

S. Lorenzo in Lucina, which is built on the ſpot where a temple of Juno formerly ſtood, has ſome fine paintings, particularly a piece of the crucifixion at the high altar. The celebrated French painter, Nicholas Pouſſin, who died at Rome in the year 1675, in the ſeventy-firſt year of his age, lies buried here, with the following inſcription by Bellorius:

Pouſſin the painter's tomb.

*Parce piis lacrymis, vivit Puſſinus in Urna,*
*Vivere qui dederat, neſcius ipſe mori.*
*Hic tamen ipſe filet; ſi vis audire loquentem,*
*Mirum eſt, in tabulis vivit & eloquitur.*

'Forbear thy friendly tears, Poſſin ſtill lives
'Within this urn; for ſure he cannot die
'Who on the breathleſs canvaſs life beſtow'd.
''Tis true, he's ſilent here; yet ſtill he breathes
'In his immortal works, and charms the ſoul
'With the ſoft pencil's ſilent eloquence.'

* This gentleman is well known in the learned world by his elegant Latin writings, *viz. Euphormio, Icon Animorum, Argenis*, and ſome polemical pieces. He died at Rome in the year 1621, and is buried in St. Onufrio's church.

† This was an appellation common to ſubterraneous vaults and caves, which both heathens and Chriſtians made uſe of for the interment of their dead. In the times of the heathen perſecutions, the Chriſtians made uſe of them as retreats, where they could with ſome ſafety perform their religious worſhip. Theſe catacombs furniſh an inexhauſtible fund of reliques; the worſhip of which, Mabillon, under the name of Euſebius, in *Ep. ad Theoph Gallum*, and *Joh. Bapt. Thiers de la plus ſolide de toutes les devotions*, have ſeverely cenſured. Whatever is remarkable in theſe receptacles of the dead has been deſcribed by Franc. Maria Torrigi, Miſſon, Burnet, &c.

The

The church of *Luigi de' Franceſi*, or St. Louis of France, has a very ſtately portal, and a great number of valuable paintings; eſpecially ſome pieces by Guido Rheni, and Domenichino. In the ſecond chapel, on the right-hand, is the aſſumption of the Virgin Mary, over the great altar, by Franceſco Baſſano. Among ſeveral other natives of France buried here, are the cardinal d'Oſſat, and Henricus de la Grange, marquis d' Arquian, the father of Maria Caſimira, queen of Poland, who died in the year 1707.

S. Luca in S. Martina.

S. Luca in S. Martina, on the campo Vaccino, was built from a very beautiful deſign of Piotro di Cortona. A temple of Mars is ſaid to have ſtood here, and the body of St. Martina was alſo found on this ſpot. The famous picture of St. Luke painting the Virgin Mary, a piece of Raphael's, ſtands at the high altar, which is of white marble, and exquiſite workmanſhip; Menghino's ſtatue of St. Martina aſleep on the altar is no ſmall ornament to it.

The firſt chapel on the right-hand is a maſter-piece of Lazaro Baldi. Here is another picture by the ſame hand, repreſenting the martyrdom of St. Lazarus, who is ſaid to have been of the painter's profeſſion, as well as his nameſake. Baldi is alſo buried in this chapel, with the following epitaph:

*In laboribus & vigiliis*
*A juventute mea uſque ad ſenectutem*
*ſemper vixi,*
*Nunc morior, & exſpecto*
*Donec veniat immutatio mea.*
*Domine*
*Dum veneris*
*Noli me condemnare.*

Baldi's epitaph.

'My life from youth to old age has been ſpent in continual labours and watchings. Now being dead, I patiently wait till my change come. Lord, when thou comeſt again, I pray thee condemn me not.'

Lower down are theſe words:

*Qui Lazarum reſuſcitâſti*
*a monumento fœtidum,*
*reſuſcita me,*
*Et jube me venire ad te,*
*Ut in æternum benedicam te.*

'Thou,

'Thou, who didſt raiſe Lazarus, when putrified, from 'the grave, raiſe me from corruption, and receive me into 'the manſions of bliſs, where I may for ever praiſe thee.'

According to Priſcian, it ſhould be *benedicam tibi*; but the pureſt Latin is not always found on monuments.

From the church is a deſcent by a pair of ſtairs into a vault, where is to be ſeen the following inſcription near the entrance:

*Sic premia ſervas Veſpaſiane dire*
*Premiatus es morte Gaudenti lætare*
*Civitas ubi glorie tue autori*
*Promiſit iſte dat Kriſtus omnia tibi*
*Qui aliam paravit theatrum in celo.*

Some *literati*, who had rather venture on the wildeſt conjectures than own their ignorance, have given this interpretation of it: 'That Gaudentius was an architect em-'ployed by the emperor Veſpaſian to build a theatre, who 'promiſed to beſtow a city on him as a reward; but when 'the work was compleated, they tell us that Gaudentius 'was informed againſt as a Chriſtian, and immediately ex-'ecuted.' To give this the more plauſible appearance, by the emperor Veſpaſian they do not mean Flavius or Titus, but the bloody Domitian. This interpretation neither aſcertains the import of the words, nor rectifies the wretched conſtruction and orthography. I think it might be connected thus, and more agreeable to ſyntax, &c. *Sic præmia ſervas, Veſpaſiane dire? ubi civitas quam promiſiſti? gloriæ tuæ auctori, ſcilicet Architecto, premiatus es morte? O Gaudenti, lætare. Promiſit quidem iſte Imperator: at Chriſtus omnia tibi dat, qui aliud paravit theatrum in cœlo. Quid igitur Imperator non præſtitit, excellentius largietur Chriſtus.* 'Are theſe thy reward, cruel Veſpaſian? Is death the re-'compence thou beſtoweſt on the architect, the author of 'thy glory? Gaudentius rejoice! That emperor indeed 'promiſed thee great things, but Chriſt, who has prepared 'for thee a manſion in heaven, will give thee greater; and 'therefore what the emperor did not perform, Chriſt will 'abundantly make up to thee.'

Oppoſite to this inſcription is a monument to the memory of Peter Beretini, a nobleman of Cortona, who was both a painter and architect. Beſides ſeveral charitable bene-

Subterraneous chapels,

factions, he conſtituted this church his heir. In one of the ſubterraneous chapels are fourteen fine marble pillars, ſome of which were found in the ruins of the ancient temple of Mars. The alabaſter *baſſo-relievo* at the altar, repreſenting the Trinity, is the work of Alexander Albani. Near the wall are four white marble ſtatues of the ſaints Theodora, Dorothea, Euphemia, and Sabina. In the great chapel contiguous to this laſt, are ſome fine pieces of ſculpture, and ſome purple pillars, ſtreaked with white, of *braggiolato orientale*. The jaſper ſhrine of St. Martina under the altar is of a deep red. The *ciborio*, or tabernacle, on the altar has two excellent *baſſo-relievo's* of oriental alabaſter, by Coſmo Fancelli, and on one ſide a piece of amethyſt a ſpan long, and four inches broad. In another chapel on the right, is an old Grecian picture of the Virgin Mary, very much damaged. Under the altar is an urn, or *ſarcophagus*, of fine black and white Sicilian alabaſter.

Academy of Painters.

This church being dedicated to St. Luke, was, I ſuppoſe, what induced the painters to build their academy, where they meet weekly, adjoining to it. This is a place which foreigners ſhould by no means omit ſeeing. In the firſt room are ſeveral good pieces of ſculpture, ſome in *pietra cotta*, or a fine ſort of burnt clay. Among the pictures in the other rooms, the principal are a *carton*, by the Marcheſe Patrici, of the maſſacre of the innocents; a woman with a dove on her hand in miniature, by Roſalba, valued at a hundred piſtoles; St. Jerom, by Carlo Maratti, and St. Magdalen, by Perugini. On the wall hang the rules or laws of the academy; by one of which it is ordered, that no member be admitted who is under thirty years of age. In the upper apartment, or the ſchool, are the pictures of celebrated painters; here is alſo a ſtatue of Venus, in an attitude very much like that of the *Venus de Medicis*, but with the golden apple in her hand. Here is likewiſe ſhewn Raphael d'Urbino's ſkull, with the ſame verſes under it as are on his monument at the Rotonda.

St. Mark's church. Papal chair.

In St. Mark's church is to be ſeen an old papal chair, which is not at all like thoſe chairs ſhewn in the Lateran. The ſculpture on cardinal Vidmanni's monument is by Coſmo Fancelli; and the fine tomb of cardinal Bragadino, where the *ſarcophagus* is made of a ſingle piece of touchſtone, is the work of Raggi. Here are two other monuments worth obſerving, namely, thoſe of cardinal de Priolis,

and

and of Franciſco Erizzo, a young Venetian, who died at Rome in the year 1700.

S. Maria degl' Angeli alle terme Diocleziane takes up a part of the ground on which Diocleſian built his baths; which were of ſuch an extent, that, according to Olympiodor, three thouſand two hundred perſons might bathe themſelves there at the ſame time without ſeeing each other. S. Maria degl' Angeli alle terme Diocleziane.

Theſe baths, with all their ſtupendious ornaments, were finiſhed in ſeven years; forty thouſand Chriſtian ſlaves being employed in this work as labourers. Some of the remains of theſe vaſt ſtructures are to be ſeen in this church, *viz.* eight pillars of very extraordinary dimenſions, yet made of ſo many ſingle blocks of oriental granite; three men can ſcarce fathom them, and their height ſeems to be about four-and-twenty feet. They are not exactly alike, either in thickneſs or height; and as to the laſt circumſtance, the longeſt are now placed deeper in the earth, that the ſeveral architraves may correſpond, which ſymetry was doubtleſs conſulted in Diocleſian's time; and it is not improbable that theſe pillars were brought from other buildings of different kinds for the additional ornament and magnificence of theſe baths.

Beſides a multitude of vaſt columns which have been removed from hence and uſed in other edifices, eight other pillars have been interſperſed in thoſe parts of the church, which are not yet repaired. The front of this church conſiſts of the remains of the ancient baths, and ſome of the back part towards the altar is an elegant modern building, in the form of a Greek croſs, deſigned by Michael Angelo. The ornaments of this church are continually increaſing; ſome of the beſt originals in St. Peter's, after their place is filled by an imitation in moſaic-work, being brought here: among many others, here is the original piece of the death of Sapphira, an exact moſaic copy occupying its place in St. Peter's church. The high altar, and the wall adjoining, together with the baluſtrade, are of fine red and white marble. In ſome parts of the church are admirable perſpective pieces on canvas, to ſupply the deficiency of the number of pillars and altars. Pope Pius IV. lies here in a ſtately tomb, but the epitaph is nothing extraordinary. On that of cardinal Coſenza are the following lines:

*Corpus humo tegitur,*
*Fama per ora volat,*
*Spiritus aſtra tenet.*

'His body lies in the earth, his fame flies through the 'world, his ſoul ſoars above the ſtars.'

On Salvator Roſa, the celebrated Neapolitan painter's monument is this inſcription:

Salvator Roſa's epitaph.

*D. O. M.*
*Salvatorem Roſam, Neapolitanum,*
*Pictorum ſui temporis*
*Nulli ſecundum,*
*Poëtarum omnium temporum*
*Principibus parem,*
*Auguſtus filius*
*Hic mœrens compoſuit.*
*Sexagenario minor obiit*
*Anno ſalutis MDCLXXIII.*
*Idibus Martii.*

'To God the greateſt and beſt of Beings. 'Salvator Roſa, a native of Naples, inferior to no painter 'of his age, and equal to the beſt poets of all ages, was 'depoſited here by his afflicted ſon Auguſtus. He died in 'the fifty-ninth year of his age, on the 15th day of March, 1673.'

Oppoſite to this is a fine monument, in memory of Carlo Maratti, with a large porphyry urn, in which his bowels are depoſited. The inſcription is as follows, and ſhews that great geniuſes are not always ſufficiently guarded againſt the vanity of ſelf-love:

*D. O. M.*

Carlo Maratti's epitaph.

*D. O. M.*
*Carolus Maratti Pictor*
*Non procul a Lauretana domo*
*Camerani natus,*
*Romæ inſtitutus, & in Capitolinis ædibus*
*Apoſtolico adſtante ſenatu*
*Clementis XI. P. M.*
*Bonarum artium reſtituteris*
*Munificentiâ*
*Creatus Eques.*
*Ut ſuam in Virginem pietatem*
*Ab ipſo natali ſolo cum vita hauſtam*
*Ac innumeris expreſſam tabulis,*
*Quæ glorioſum ei cognomentum*
*Comparârunt,*
*Mortali quoque ſarcinâ depoſitâ*
*confirmaret,*
*In hoc templo eidem Angelorum Reginæ ſacro*
*Monumentum ſibi vivens poſuit*
*Anno MDCCIV.*

'To God the greateſt and beſt of Beings. 'Carlo Maratti, a painter, born at Camerino, near the 'ſacred houſe of Loretto, educated at Rome, and by favour 'of his holineſs pope Clement XI. the reſtorer of the fine 'arts, created a knight at the Capitol; the whole apoſtoli-'cal ſenate aſſiſting at the ceremony, in confirmation of the 'reverential regard to the Virgin Mary, which he imbibed 'in his infancy from his native ſoil, expreſſed by innume-'rable pieces of painting that procured him a very honou-'rable ſurname,* and confirmed by cauſing his remains to 'be depoſited in this church, ſacred to the queen of an-'gels, has in his life-time erected this monument to him-'ſelf, in the year 1704.'

This monument is ſaid to have coſt ſixteen hundred Roman *ſcudi*, or crowns. Carlo Maratti was famous for his painting, and for having a very beautiful daughter; which gave occaſion to Paſquin to animadvert on Clement the eleventh's frequent viſits to this artiſt, obſerving that he went more for the ſake of his daughter than of the

* Maratti from Maria, I ſuppoſe.

paintings. This pope is farther charged with being too intimate with his ſiſter-in-law.

A meridian line.

On the pavement of this church Clement XI. cauſed a meridian line of black marble within a white border to be drawn, with the ſigns of the Zodiac, &c. which was executed under the direction of Blanchini; the ray of the ſun, when it comes to the meridian, falls on it through a ſmall hole in a window.

This church belongs to the Carthuſians, who have a fine ſpacious convent adjoining to it.

S. Maria dell' Anima.

S. Maria dell' Anima, with the hoſpital near it, belongs to the Germans, where a great number of perſons of that nation are buried. Here is a ſuperb monument erected to the memory of pope Adrian V. with the following inſcription:

*Hadriano VI. Pont. Max. ex Trajecto inſigni inſer Germ Urbe,*
*Qui dum rerum humanarum maxime averſatur ſplendorem,*
*Ultro a Proceribus ob incomparabilem ſacrar. diſciplin. ſcientiam*
*Ac prope divinam caſtiſſimi animi moderationem,*
*Carolo V. Cæſ. Aug. Præceptor, Eccleſ. Dertuſenſi Antiſtes,*
*Sacri Senatûs Patribus College, Hiſpaniarum Regnis Præſes,*
*Reipublicæ denique Chriſt. divinitus Pontif. abſens adſcitus,*
*Vix ann. LXIII. Men. VI. D. XIII.*
*Deceſſit XVIII. KL. Oct. an. a partu Virg. MDXXIII. Pont. ſui anno II.*
*Wilhelmus Enckenvoirt illius benignitate & auſpiciis T. T. S.*
*Et Pauli Preſb. Card. Dertuſan. faciendum cur.*
*Pro dolor! quantum refert in quæ tempora*
*Vel Optimi cujuſque virtus incidat.*

'In memory of pope Adrian VI. born at Utrecht, a famous city in Lower Germany, who, though averſe to all human ſplendor and greatneſs, was, for his incomparable knowledge, his purity, and almoſt divine moderation, made preceptor to the emperor Charles V. biſhop of Dertuſe, cardinal and governor of the Spaniſh dominions in the low countries, and laſtly, in his abſence, he was raiſed to the papal dignity. He lived ſixty-three years, ſix months and thirteen days, and died on the 14th day of September, 1523, and in the ſecond year of his pontificate, &c.'

Pope Adrian's character.

Adrian VI. there is reaſon to believe, was a very worthy man in other reſpects, but had a ſtrange averſion to polite literature, and the fine arts, as painting, ſculpture, &c.

&c. This we imagine did not endear him to the Italians; accordingly he was lampooned by Sannazarius, Pierius Valerianus, and others. By the former are these lines:

*Classe virisque potens, domitoque Oriente superbus*
*Barbarus in Latias dux quatit arma domos;*
*In Vaticano noster latet, hunc tamen alto*
*Christe, vides cœlo, (Prob dolor!) & pateris.*

'A fierce barbarian, elate with the conquest of the east, 'threatens Italy with fleets and armies, whilst our barbarian 'shuts himself up in the Vatican: Thou beholdest him, O 'Christ, from thy celestial glory, and sufferest him to pro-'long his inglorious reign!'

In this church are also buried the cardinals Slusius and Andrew of Austria, Charles Frederick, duke of Cleve, Enckenvoirt a Fleming, the only cardinal made by Adrian VI. and Luke Holstein.

The *peristylium*, or portico, before the entrance of this church has been well imitated at London, in that of the new church in the Strand, as that of the Rotonda, is in the beautiful portico of St. Martin's church, in the same city.

The church of Santa Maria Ara Cœli stands on an eminence near the capitol; the ascent to it is by a hundred and twenty white marble steps, all about twenty feet in breadth and of one piece; these steps are said to have been brought from the ancient temple of Quirinus. On the left hand of the aclivity is the tomb of Terence the dramatic poet, brought hither from his garden in the Via Appia. This church is distinguished by the appellation of *ara celi*, or altar of heaven, from the altar supposed to have been built by the emperor Augustus to the first-born son of God, in the temple of Jupiter Feretrius, to which he is said to have been prompted, both by the oracle of Delphos, declaring, that a new-born Hebrew boy had silenced him for ever, and by the prophecies in the books of the Sibyls. These suppositions, however, have been over and over proved to be groundless fables; for, is it not ridiculous to imagine that greater and more explicit revelations of the incarnation and other mysteries of Christianity, should be made to those old pagan priestesses, than to Isaiah, or any other prophet among God's chosen people, who were divinely inspired. In the fourth and the following centuries, some Christians, with more

S. Maria Ara Cœli.

Pious fraud of some Christians.

zeal than prudence, thought there was no harm in making uſe of pious frauds, and combatting the heathens at their own weapons, which otherwiſe were accounted weak and frivolous. If the heathens at firſt produced and forged all kinds of oracles and Sibyline prophecies in ſupport of the divine origin of their mythology, the Chriſtians were not long behind-hand with them; for they forged ſuch a number of acroſtics, Sibyline oracles and predictions, that from them might be formed a compleat ſyſtem of the Chriſtian doctrine then in vogue. But the Chriſtians in this abſurd method of vindicating the truth of their religion, handled their arms ſo awkwardly, that theſe arguments ſoon loſt all credit, and drew upon themſelves the ridiculous name of Sibyliſts. See *Origin. contra Celſum, lib.* 5.

Why Chriſtians are called Sibyliſts.

In the mean time this altar to the firſt begotten ſon of God, is ſhewed near the choir, but with many additional decorations, particularly a moſaic work, and four porphyry pillars. In this church are alſo twenty pillars of granate marble, and one of them inſcribed with theſe words: *A Cubiculo Auguſtorum.* 'From the bed-chamber of the emperors.'

Ara primogenita Dei.

The high altar is ſurrounded with eight pillars of alabaſter, and under it, within a ſhrine of porphyry, lie the remains of St. Helena, mother of Conſtantine the Great.

St. Helena's tomb.

The picture of the Virgin Mary, at the altar, is pretended to be done by St. Luke; but behind it is a much better piece, by Raphael, of the holy family.

Picture of the Virgin Mary by St. Luke.

On a ſtone in this church, is ſhewn the pretended impreſſions of an angel's feet, who is ſaid to have appeared to Gregory the Great. The adjoining convent, which affords a glorious proſpect of the whole city, belongs to the Franciſcans.

An angel's foot-ſteps.

S. Maria della 88. Concezione de' Frati Capuccini, deſerves to be ſeen only for its fine pictures; among which is a very celebrated piece of the battle betwixt Michael the arch-angel and the Dragon, by Guido Rheni; who, however, is cenſured for indulging a pique ſo far as to paint cardinal Pamfilio, who was afterwards pope, to repreſent the devil. The arch-angel is finely done, though ſome think that his air of mildneſs and benignity would have been better adapted to a picture of the annunciation. Here is alſo an admired piece of Domenichino, repreſenting St. Jerom receiving the euchariſt juſt before his death.

S. Maria dei Cappuccini.

The

The monument of cardinal Barberini has only this ſhort inſcription; Monuments

*Hic jacet Pulvis,*
*Cinis, Nihil.*

'Here lies duſt, aſhes, a mere nothing.'

And on that of prince Alex. Sobieſky, who died at Rome in 1714, are theſe words:

*Vermis in vita,*
*Pulvis in morte.*

'A worm when living, duſt when dead.'

S. Maria Egizziaca, ſuppoſed to have been formerly the temple of Fortuna Virilis, belongs to thoſe Armenians and Greeks, who, having ſubmitted to the papal authority, are allowed the public exerciſe of their religion; ſo that in the diſpute betwixt the proteſtants and the ſee of Rome, no true information is to be expected from them; and even their own countrymen in the eaſt look upon them as a kind of ſchiſmatics. This church has nothing remarkable, but a little chapel, ſaid to be exactly of the ſame dimenſions and figure with Chriſt's ſepulchre at Jeruſalem. St. Maria Egizziaca.

Not far from hence is an old brick building, which paſſes for Pontius Pilate's houſe. Pontius Pilate's houſe.

In this part of the city is alſo the church of S. Maria in Coſmedin, or Scuola Greca, which was anciently the temple of Pudicitia; after that St. Auguſtin taught Greek here, and his chair is ſtill kept behind the altar, as a literery relique. The name Coſmedin is a corruption from the Greek κοσμεω, denoting its ornaments. The pillars of this church are ſmall and ſhort, but the pavement is a very beautiful inlaid work of pieces of various kinds of marble. The altar conſiſts moſtly of ancient moſaic work, and the pulpit is adorned with porphyry. On the left-hand, near the entrance of the church, is a veſſel which formerly ſerved for receiving the blood of the martyrs; at preſent it is a baptiſmal font, and has a cover of gilt braſs finely wrought. It is made of one piece of white alabaſter, with curious *baſſo-relievo's* of flowers, &c. and was found in Domitian's garden. S. Maria in Coſmedin.

In

Oraculum ſ. bocca della Verità.

In the portico before the church is a mill-ſtone with five holes in it, which may indeed, to a ſtrong fancy, repreſent two eyes, a noſe, mouth, &c. This ſome have given out to be an ancient oracle, and called it *Bocca della verità*, i. e. 'The mouth of truth.' It is farther ſaid, that upon taking an oath of any great importance, the party ſwearing was obliged to put his hand into that hole that repreſents the mouth, which, in a caſe of perjury, violently cloſed itſelf: and over the ſtone on the wall is a long detail of this abſurdity. And equally well grounded is the opinion of ſome who have reported, that even at preſent the women at Rome put their hands into this mouth to ſatisfy any ſuſpicions their huſbands might entertain of their fidelity; but the Italians have not ſo much candor as to be ſatisfied with ſuch a proof. Others will have it to be the *ara maxima*, ſuppoſed to have been erected by Hercules. In ſhort, there was a great variety of opinions about it, till the abſurdity of them all appeared by a diſcovery, that the holes in this ſtone ſerved only for a free paſſage of the water into the *cloaca*, or ſewer, over which theſe ſtones were laid; there being ſuch a ſtone ſtill actually to be ſeen for ſuch a purpoſe in the papal ſecretary of ſtate's office.

What it properly is.

Ancient weights.

At the church door are to be ſeen in the wall two black ſtones, which ſerved for weights among the ancient Romans. It is ſaid, that the Pagans uſed to hang them to the arms or feet of the Chriſtian martyrs at their execution, in order to increaſe their ſufferings.

St. Stephen.

Oppoſite to this church ſtands that of St. Stephen, anciently a temple of Hercules, or of the ſun. This large area for a long time lay waſte and covered with rubbiſh, till Clement XI. cauſed it to be cleaned, adding an elegant fountain in the center. Indeed, ſo many traces of the injuries of time, &c. ſtrike the eye from all ſides hereabouts, that a perſon can ſcarce conceive himſelf to be in an inhabited city.

S. Maria del' Horto.

S. Maria del' Horto is embelliſhed with fine paintings and gildings. Near the high altar are ſome pieces in *freſco*, which, together with the wall on which they are painted, were brought hither from St. Peter's, where were placed copies of them in moſaic work. It ſeems difficult to apprehend how a painting on plaſter ſhould be removed from one place to another; but the eſteem for ancient pieces, which in time came to ſuffer by the weather, was ſo great, that after many trials, at laſt a method was found of remov-

The manner of moving freſco pieces.

ing

ing pieces painted in *fresco*. They first cover the painting with linen, to secure it from the dust, and then a case of boards is screwed on both sides; after this the wall, let it be of what dimensions it will, is sawed through without any cracks or flaws. If the wall be too thick for this operation, part of the thickness is taken off carefully on the other side.

S. Maria Liberatrice.

S. Maria Liberatrice, or *liberà nos a pœne*, has given rise to several ridiculous fables, viz. that it was formerly the haunt of a huge dragon, which, on the first day of every month, the vestal virgins used to present with cakes. After the introducing of Christianity, these offerings ceasing, the dragon, in resentment, by its breath, caused a pestilence, which daily swept away above three hundred persons. The Christians were reviled as the cause of this calamity; but St. Sylvester made it appear, that among all those who had died by the contagion, there was not one Christian; adding, that there could not be a plainer proof of their innocence: and to inforce his argument, the holy men, as the story goes, went to the dragon's haunt, and with a seal, on which a cross was engraven, put an end to this fatal rage of the dragon, by sealing up the den, and by his prayers, restored to life those heathens who had ventured to accompany him, and were overcome. Though this story may meet with little credit, a large account of it is to be read on the wall. This church is not far from the spot where Curtius is said to have leaped into the abyss, so that one fabulous story may have produced the other. There is also on the wall an inscription, signifying, that Constantine the Great was baptized in this church.

S. Maria Maggiore.

S. Maria Maggiore is described at large, with copper-plates, by Paola de Angelis, in a work printed at Rome, in a large folio, 1621. It is called Maria Maggiore by way of eminence, it being the most remarkable of all the churches in Rome, which are dedicated to the Virgin Mary. The length of it is a hundred and twenty-two, and the breadth forty-nine common paces. It has a fine portico of antique pillars on one side, two of which in the center are of porphyry. Here is also an old stone coffin, which, by its *basso-relievo*, representing Christ's nativity, appears to have belonged to a Christian. The pavement of this church is an inlaid work of marble, representing variety of things, and what is something extraordinary in this sort of work, human figures. The roof is painted blue, and enriched with

with gilding. Here are alſo forty grand pillars, beſides others of a ſmaller kind.

Monuments. On the left-hand, at entering the church, is the ſuperb monument of cardinal Toledo of Cordova, and on the right is that of Clement Merlini; further on is a celebrated picture by Gieronimo Mutiani, repreſenting Lazarus riſing from his grave; and a little further is the tomb of the artiſt himſelf, who died in 1660. In the Patrizzi chapel lies the firſt founder of this church in a porphyry ſhrine. In the veſtry adjoining, beſides other good pieces of painting and ſculpture, is a marble monument, by Bernini, of Anthony Nigrita, ambaſſador from the king of Congo. On the left hand ſtands a braſs ſtatue of Paul V. on a marble pedeſtal, by Paolo Sanquirico a Parmeſan; and oppoſite to it that of Philip IV. of Spain, in acknowledgement of a benefaction of four thouſand ducats a year, payable to this church out of the Neapolitan revenues. On the altar is an admirable piece of ſculpture by Bernini, of the aſſumption of the Virgin Mary.

Chapel of Sixtus V. The next in order is the magnificent chapel *dell' Auguſtiſſimo Sagramento*, or the moſt holy ſacrament, where, on the arch before the entrance, are painted the four evangeliſts by Andrea d' Ancona and Ferdinando d' Orvieto.

His tomb. This chapel was built by Sixtus V. whoſe monument, by Fontana, is worth ſeeing. Some of the pillars are of a very fine green marble; and the ſtatue of the pope was executed by Lombardo, the *baſſo-relievo's* repreſenting Charity and Juſtice by Fiammingo, the coronation of the pope by Antonio Valſoldo, and the other images of St. Francis, St. Anthony, &c. by eminent hands, and all are of marble.

That of Sixtus V. Oppoſite to this is that noble monument erected by Sixtus V. to his benefactor Pius V. where the ſkill of the ſculptors have admirably ſeconded Sixtus's gratitude. The white marble ſtatue of Pius is by Leonardo Sarzana, and under it lies his corpſe in a ſhrine of gilt braſs. I ſhall not particularly ſpecify the many exquiſite paintings and variety of reliques to be ſeen in this chapel.

Capella della S. S. annunciata. The next chapel is that of the annunciation, in which is to be ſeen a beautiful marble monument of cardinal Conſalvo, with ſome moſaic figures by Turrica.

Before the *tribuna*, or gallery, in the church, ſtand two old tabernacles of an uncommon height; in one of which is kept, as they pretend, Chriſt's cradle, within a ſilver caſe ſet with jewels, being the gift of Philip V. of Spain. A

*tribuna*

*tribuna* is properly a civil edifice, being probably the place where the ancient tribunals or courts of juſtice were held; and not a few ſuch edifices were, without any great alteration, converted into churches. Meaning of the word Tribuna.

On one ſide of the *tribuna* is the monument of pope Nicholas IV. The architecture is by Fontana, and the ſculpture by Sarzana; and the two images near the pope are Faith and Prudence. Oppoſite to this, and on the right, from the entrance of the church, is that of Clement IX. of which Rinaldi was the architect, the pope's image is by Domenico Guidi, that of Faith by Fancelli, and Charity by Ferrata. Near the high altar is a very remarkable pillar of black and white marble. The canopy over it is ſupported by four porphyry pillars. The *tribuna* is all over decorated with pictureſque moſaic, by Turrita. On the other ſide of the church, towards the main entrance, is the incomparable chapel of Paul V. facing that of Sixtus V. which for ſculpture and marble decorations, the walls being covered with them, has not its equal in all Rome. The two papal tombs here, like thoſe in Sixtus's chapel, are adorned with pillars of green marble. Paul V. is on his knees, and was done by Scilla, the *baſſo-relievo* by Carlo Maderno, the coronation of the pope by Hypolito Butio, the image on the right-hand by Valſoldo, that on the left-hand by Franciſco Stati, and the two others, St. Baſil and David with Goliah's head, are the exquiſite workmanſhip of Nicholas Cordier. On the other ſide alſo is the beautiful tomb of Clement VIII. where he is repreſented giving the benediction to the people. The ſtatue is by Scilla; Malvicino, Mariani, and Mochi joined in the *baſſo-relievo's*; the coronation of the pope was done by Bernini, and the other images by Valſoldo and Butio. The excellent ſtatues of St. Bernard and the high prieſt Eleazar in his *pontificalia*, with a cenſor in his hand, near this monument, is the work of Cordier. In this chapel are ſeveral fine pieces of painting by the moſt celebrated maſters, as Guido Rheni, Lanfranco, Baglioni, Arpino, Malvicino, &c. Monument of Nicholas IV. Of Clement IX. Of Clement VIII.

At the altar are four fluted columns of oriental jaſper, with decorations of gilt braſs; the cornices, pedeſtals, and friezes, are of agate and jaſper. In the center, between theſe four pillars, is the picture of the Virgin Mary, with Jeſus ſitting on one of her arms, ſaid to be painted by St. Luke, in a frame of *lapis lazuli*; and over her head hangs a crown of gold enriched with jewels. On the front of the altar Virgin Mary's picture by St. Luke.

'Veſpaſian to Peace, when the Jews were conquered, and 'the public tranquility eſtabliſhed, was, by order of our 'munificent ſovereign Paul V. removed to this conſpicuous 'ſituation, for the greater ornament of the Liberian church, 'who reſtored it to its former beauty and ſplendor, and de- 'dicated it to the bleſſed Virgin, from whoſe womb ſprung 'the Prince of true peace; he alſo erected a ſtatue of braſs 'to her on the top of this column, in the year of Chriſt '1614, and in the ninth year of his pontificate.'

On the pedeſtal are two eagles and two dragons, which ſeem to ſupport the column. From this *piazza*, or ſquare, a ſtreet leads in a direct line to the Lateran church.

Egyptian Obeliſk.

On the other ſide of the church of S. Maria Maggiore, towards S. Pudentiana, is an Egyptian obeliſk, found at the entrance of the emperor Auguſtus's tomb, which Fontana erected here by order of Sixtus V. Another obeliſk, exactly reſembling this, lies in the ſame place where this lay, but broken into ſeveral pieces. The former is forty-two Roman feet high, excluſive of the baſe; on the four ſides of which are the following inſcriptions:

*Sixtus V. Pont. Max.*
*Obeliſcum*
*Ægypto advectum,*
*Auguſto.*
*In ejus Mauſoleo*
*dicatum,*
*Everſum deinde &*
*in plures confractum*
*partes*
*In via ad Sanctum*
*Rochum jacentem,*
*in priſtinam faciem*
*reſtitutum,*
*Saluti ferae Cruci*
*felicius*
*hic erigi juſſit.*
*An. D. MDLXXXXII. Pont. II.*

2.

*Chriſtus*
*Per invictam Crucem*
*Populo Pacem*
*praeboat,*
*qui*
*Auguſti Pace*
*In praeſepe naſci*
*voluit.*

3.

*Chriſti Dei*
*In aeternum vivientis*
*Cunabula*
*Laetiſſimè colo,*
*Qui mortuis*
*Sepulchra Auguſti*
*triſtis*
*ſerviebam.*

4.

*Chriſtum Dominum,*
*Quem Auguſtus*
*de Virgine*
*naſciturum*
*vivens adoravit*
*ſeque deinceps*
*Dominum*
*dici vetuit*
*Adora*

On

On the firſt ſide.

'This obeliſk being brought from Egypt, and placed in 'the mauſoleum of Auguſtus, was thrown down, and bro-'ken into ſeveral pieces, and lay neglected in the way to 'St. Roch's, till by order of pope Sixtus V. it was reſtored 'to its former beauty, and under better auſpices, erected 'in honour of the croſs which procured our ſalvation, in 'the year of our Lord 1592, and the ſecond of his ponti-'ficate.'

On the ſecond ſide.

'May Chriſt, who, in the time of univerſal peace un-'der the emperor Auguſtus, condeſcended to be born in a 'manger, give peace to his people by this invincible croſs!'

On the third ſide.

'Once I ſtood with mournful regret an ornament of the 'tomb of the dead emperor Auguſtus; but now rejoice to be 'a memorial of the birth of Chriſt the ever-living God.'

On the fourth ſide.

'Chriſt our Lord, whom Auguſtus when alive adored (as 'he was foretold to be the offſpring of a virgin) and would 'no longer be ſtiled lord, is he whom I adore.'

Whether the birth of our Saviour from a Virgin and his divinity were acknowledged by Auguſtus.

The laſt inſcription reſts upon ſome paſſages of hiſtory, which, according to ſome, contribute to ſtrengthen our faith, and increaſe our devotion; but theſe paſſages in reality have never been proved to be genuine. Beſides, Chriſtianity is ſo amiable in its native charms, that it ſtands in no need of pious frauds and fictitious ornaments; and to urge ſuch proofs, is one of the greateſt injuries which can be done to the Chriſtian religion.

S. Maria ſopra Minerva.

S. Maria ſopra Minerva is ſo called from a temple of Minerva, built here by Pompey the Great. After it had fallen to decay, ſome Benedictine nuns,* who in the year 750, had been drove out of Greece before Leo Iſaurus, were ſettled on this ſpot; but afterwards it fell to the Dominicans, who continue in poſſeſſion of it. This church is full of fine paintings, and has ſeveral beautiful chapels, among which, that of the Aldobrandini family is moſt remarkable for ſtatues

* At preſent their habitation is at the church of S. Maria in Campo Marzo. The camels which brought their reliques ſtopping here, could not be made to go a ſtep further. I wonder the church has not been called Scoſſa Cameli, as that of Giacomo is called Scoſſa Cavalli, from a ſimilar pretended miracle.

and monuments. Adjoining to it is the Capella della Annunziata, in which is to be ſeen the tomb of Urban VII. with his ſtatue, by Ambroſio Malvicino. In the Strozzi chapel are two fine braſs angels on Ambroſio Strozzi's monument, by Landi. Not far from the high altar is a piece repreſenting Chriſt carrying his croſs, as big as life, of white marble. One of the feet, which is covered with gilt bronze, is often devoutly kiſſed by the populace, and the ſtatue is highly valued, being the work of Michael Angelo.

Statue of Chriſt.

Monuments of pope's.

In the choir of this church are the noble monuments of Leo X. and Clement VII. The ſtatue of the former is by Raphael da Monte Lupo, and that of Clement by Giov. Baccio Bigio; but the other ornaments of both tombs are by Bandinelli. In another part of the church is Paul the fourth's tomb, by the two Caſſignola's; and that of cardinal Pimentel by Bernini. The beautiful ſtatues at the monument of cardinal Bonelli are the work of Hercules Ferrata.

St. Dominic's chapel.

About thirty years ago a prelate was for building, near the veſtry, a chapel in honour of St. Dominic; but being required to diſcharge his architect, whoſe work was thought unworthy of ſuch a place, he gave over his deſign, when only eight black and white marble pillars had been ſet up: however, it was not long before Benedict XIII. zealous for the honour of his order, had the chapel finiſhed, and in a ſuperb manner. In the Capella del Roſario is a fine marble groupe of the Virgin Mary, the child Jeſus, and John the baptiſt. Cloſe to a pillar on the other ſide of the church is a tomb of the beatified Maria Raggi, by Bernini, with her buſto in bronze; and on the veſtry altar is a fine crucifix, by Andrea Sacchi. The following epitaph on Francis Neri's tomb is, what can be ſaid of very few:

*Qui nunquam in curis conſumſit inanibus ævum*
*Franciſcus Nerus clauditur hoc tumulo.*

'In this tomb lies Francis Neri, who never waſted his 'time in frivolous cares.'

Cardinal Cajetan, a Dominican, from a principle of humility, directed that he ſhould not be buried in the church, but near the ſteps at the entrance of it.

Valuable library.

The convent library, which conſiſts of above fifty thouſand volumes, is very well worth ſeeing. The length of it is a hundred common paces, and the breadth twenty-ſix;

Thurſdays

Thurſdays and holidays excepted, it is open every day from eight to eleven, and from two to five. Cardinal Gieronimo Caſanata, a Neapolitan, left a conſiderable legacy for the increaſe of this library, in acknowledgement of which, a ſtatue of him in marble, by Le Gros, is placed at one end of this gallery.

Before the entrance of the library are ſeveral flattering inſcriptions, in honour of Clement XI. Innocent XII. and cardinal Caſanata, as the moſt conſiderable benefactors; but I ſhall here only inſert that on Clement XI. and the rather as his preſence is therein ſtiled *Vicaria numinis majeſtas* 'The vicarious majeſty of the deity.' Inſcriptions in honour of benefactors.

*Clementi XI. Pont. Max.*
*Chriſtianæ ac literariæ Reipubl.*
*Principi,*
*Quod hanc ſtudiorum altricem domum*
*excelſo animo complexus,*
*Nova Bibliothecæ Caſanatenſi decora*
*indulſerit;*
*Codices ſeu prelo excuſos,*
*Seu exaratos manu,*
*Compoſita in raptores execratione,*
*Sartos tectoſque præſtiterit;*
*Pravæ ſectæ ac vetitæ lectionis libros*
*Servari permiſerit,*
*Hoc ſanctioris ſapientiæ delubrum*
*Vicariâ Numinis Majeſtate*
*Non ſemel impleverit.*
*Præd. Ordo æternùm devinctus*
*Poſuit Anno MDCCX.*

'To pope Clement XI. the ſovereign of the Chriſtian 'world, and of the republic of letters, who from his innate 'generoſity, taking this ſeminary of learning under his pro'tection, honoured the Caſanatan library with additional 'ornaments; reſtored the ſtolen or lacerated books and ma'nuſcripts, and pronounced ſentence of excommunication 'againſt thoſe who ſhould ſteal or tear them for the future; 'permitted heretical and forbidden books to be preſerved 'here; and honoured this temple, ſacred to wiſdom and 'virtue, more than once with his preſence, the vicarious 'majeſty of the Deity, the order of Predicants, from a grate-

'ful ſenſe of their infinite obligation, erected this memorial 'in the year 1710.'

In this convent are ſome good paintings to be ſeen. Here are conſtantly maintained a hundred and fifty monks, excluſive of foreigners belonging to the order. The building is ſix ſtories high; but ſome of them are very low, which occaſions this ſpacious edifice to make but a mean appearance.

Inquiſition at Rome.

Here the formidable court of inquiſition, which is deteſted by the ſenſible part of the Roman-catholics, is held every Wedneſday; the general of the Dominican order always preſiding there next to the biſhops. Three congregations of the holy, or rather infernal office, ſit every week; the firſt at the palace of the inquiſition, the ſecond at the convent alla Minerva, where the proceſſes are digeſted into order to be laid before his holineſs at the third congregation, which is held at the palace where the pope reſides. The number of cardinal-inquiſitors is not fixed; but there are generally twelve or more, and theſe are aſſiſted by ſeveral divines and officers. However, the Italians know better than to intruſt this tribunal with ſuch an enormous power as is exerciſed with ſuch arbitrary rigour and cruelty in Spain and Portugal.

Singular inſtance of mildneſs.

They abate much of their ſtrictneſs towards foreigners in particular, or any perſons belonging to cardinals and foreign miniſters. The marquis de Monteleone, when he was ambaſſador from Spain at the Hague, told baron Forſtner, that while a nephew of cardinal Imperiali was playing at a public billiard-table (if I miſtake not at Genoa) one of the company was reading a long article in the news-paper about the pope; the young gentleman happened to miſs his antagoniſt's ball, and in the heat of the play one is always for laying the blame upon another, he ſaid in a pet, *Avec vôtre foutû Pape vous me faites perdre le jeu*; 'You made me 'loſe the game with your fooliſh pope.' It was not long before it reached the ears of the inquiſitors; but the offender being related to a cardinal with whom it was not prudent to quarrel, an account of the affair was communicated to his eminence, who had it huſhed up. Some time after he ſent for his nephew, and having expreſſed himſelf entirely ſatisfied with his conduct, bid him recollect whether he had any enemies about him, and whether he had not ſpoken too freely of the emperor, or of the king of France? Theſe and other queſtions being anſwered in the negative, the cardinal

dinal proceeded to aſk him, if he had not been wanting in a due regard to the pope himſelf? Upon this, the ſlip of his tongue at Genoa immediately occurred to him, and he replied, he never had; except that once in the heat of play, ſomething diſreſpectful might have eſcaped him. Hereupon the cardinal cloſed the expoſtulation with this advice: 'You 'may think what you will of the pope; but it is neither 'neceſſary nor prudent always to ſpeak your mind.' I mention this ſtory as a caution to others.

The palace of the inquiſition, together with the priſon for the unhappy objects of its diſpleaſure, is in another part of the city, not far from St. Peter's. As for what paſſes within this place, it is no leſs a ſecret at Rome, than the tranſactions in the ſeraglio are at Conſtantinople. There are boards placed before moſt of the windows, like thoſe in a great many nunneries, ſo that the light comes in only at the upper part. Palace of the inquiſition.

The bleſſing and curſing of printed books likewiſe depend chiefly on the Dominicans; the Maeſtro del Sacro Palazzo, without whoſe permiſſion no book is to be printed, nor read when prohibited, being of this order; as is alſo the ſecretary of the Congregratione dell' Indice, whoſe licence muſt be obtained for reading a prohibited book, even without the Roman territories. The council of Trent was the firſt which publiſhed an *Index librorum prohibitorum*, or a catalogue of prohibited books, and of the dangerous paſſages in books otherwiſe permitted to be read; and this is done from time to time by the *congregatio indicis*. With what deliberation and judgment this is done, appears from one inſtance, among ſeveral others, of an inquiſitor who, in a book written by Naudæus, expunged theſe words, *Virgo fata eſt*; i. e. 'Thus ſpoke the virgin;' with this addition, *Propoſitio hæretica*; *nam non datur fatum*; 'An heretical propoſition; 'there being no ſuch thing as fate.' Index purgatorius. Ignorance of the cenſors of books.

Near the ruins of the ancient temple of Minerva, in the Dominican garden, was found a pyramid, embelliſhed with Egyptian hieroglyphics; but many of them are damaged. The height of it is twenty-three Roman *palmi*, or about ſixteen or ſeventeen feet. In 1667, this pyramid was ſet up, by order of pope Alexander VII. before the church of S. Maria ſopra Minerva; and Bernini, by a happy fancy, placed it on the back of an elephant, finely executed by himſelf. On the pedeſtal are theſe two inſcriptions: Obeliſk near S. Maria ſopra Minerva.

I.

*Veterem Obeliſcum*
*Palladis Ægyptiæ monumentum*
*E tellure erutum,*
*Et in Minervæ olim,*
*Nunc Deiparæ Genitricis*
*Foro erectum,*
*Divinæ Sapientiæ Alexander* VII.
*Dedicavit Anno Salutis*
*MDCLXVII.*

'This obeliſk, an ancient monument of Egyptian ſkill, 'was by order of Alexander VII. removed from among the 'ruins, where it had laid buried; erected in the ſquare for- 'merly called by the name of Minerva, but now of the 'virgin-mother of God; and dedicated to the divine wiſ- 'dom in the year of our redemption 1667.'

II.

*Sapientis Ægypti*
*Inſculptas Obeliſco figuras,*
*Ab Elephanto belluarum fortiſſima*
*geſtari quiſquis hic vides,*
*Documentum intellige*
*Robuſtæ mentis eſſe*
*Solidam ſapientiam ſuſtinere.*

'Whoever thou art that beholdeſt this obeliſk, engraven 'with the emblems of Egyptian wiſdom, ſupported by an 'elephant, the ſtrongeſt of all animals, let it be a leſſon to 'thee, that a ſound and vigorous mind is the only baſis able 'to ſupport true wiſdom and ſolid learning.'

S. Maria de' Monti. S. Maria de' Monti, called ſo, though it lies in a valley, from the Eſquiline, Viminal, and Quirinal hills, with which it is ſurrounded, is a fine ſtructure, and particularly deſerves ſeeing, for its exquiſite paintings.

S. Maria in Navicella. S. Maria in Navicella has ſome good paintings in *freſco*, by Julio Romano and Perino del Vago. It derives its name from a marble boat placed before the church, and ſaid to be a votive piece, as an acknowledgement for deliverance in a ſtorm. This church is generally kept ſhut, its neighbourhood being very thin of inhabitants.

S. Maria

S. Maria Nuova is also called S. Franceſca Romana, that ſaint being buried here in a moſt ſplendid tomb of jaſper and other gems, and of which it is ſufficient to ſay that Bernini was the artiſt who made it. On the right-hand towards the altar are two blocks of marble, kept within an iron-work, and on them two cavities, which are pretended to be the impreſſions of St. Peter's knees, as appears by this inſcription : S. Maria Nuova.

*In queſte pietre poſe le ginochia S. Pietro, quando i Demonii port. Simon Mago per aria.*

'On theſe ſtones St. Peter kneeled, when the devils carried Simon Magus through the air.'

This is grounded on the ſtory of Simon Magus flying in the air before the emperor Nero, till at St. Peter's order he fell down, and in a few days after expired. Before the altar ſtand two angels holding the lamps. Over the altar is a picture of the bleſſed Virgin, as is pretended, by St. Luke, of which abundance of fabulous ſtories are related. Here is alſo the tomb of Gregory XI. with a fine *baſſo-relievo* of his public entry, when he removed the papal ſeat from Avignon to Rome. This was too advantageous a circumſtance to the latter not to be commemorated by an inſcription, which was erected in the time of Gregory XIII. and is as follows : Another picture of the Virgin Mary by St. Luke. Monument of Gregory XI.

*Chr. Sal.*

*Gregorio XI. Lemovicenſi, humanitate, doctrinâ, pietateque admirabili, qui ut Italiæ ſeditionibus laboranti mederetur, ſedem Pontificiam Avenionem diu tranſlatam Divino afflatus Numine, hominumque maximo plauſu, poſt annos ſeptuaginta Romam felicitur reduxit, Pont. ſui anno VII.*

*S. P. Q. R.*

*Tantæ Religionis & Beneficii non immemor, Gregorio XIII. Pont. opt. Max. comprobante, Anno ab Orbe redempto M.D.LXXXIV. Poſ.*

'To Gregory XI. a native of Limoges, eminent for his 'piety, learning, and humanity, who, to appeaſe the com- 'motions which were raging all over Italy, by divine in- 'ſpiration, and with the univerſal applauſe of the people, 'made Rome once more the papal ſeat, in the ſeventh year 'of his pontificate, after Avignon had enjoyed that honour

'for the ſpace of ſeventy years; the city of Rome, from a 'grateful ſenſe of ſo great a benefit, and in veneration of 'the piety of that excellent pope, have, under the auſpices 'of Chriſt, and with the approbation of pope Gregory XIII. 'erected this monument in the year of the redemption of 'the world 1584.'

The church itſelf was part of the court of Nero's golden palace facing the ſquare, where are ſtill to be ſeen ſome remains of the temple of Peace.

S. Maria della Pace. In S. Maria della Pace are to be ſeen ſeveral celebrated paintings, which yet ſeem not to be preſerved with the greateſt care. In the firſt chapel on the right-hand of the entrance are four pieces in *freſco*, by Raphael, repreſenting two prophets and two ſibyls; and oppoſite to theſe four other pieces, by Timoteo della Vite d'Urbino, who was contemporary with Raphael. In this church are alſo ſome fine pieces by Vicenzo del Roſſi, and Balthaſar Peruzzi; a nativity of Chriſt, with the adoration of the ſhepherds, by Girol. Sermonetta; and an annunciation by Carlo Maratti. On the high altar is one of the pretended ſeven pictures of the Virgin Mary, by St. Luke. The two marble ſtatues of Peace and Juſtice to be ſeen here, are by Stephano Maderno.

S. Maria della Pietà. S. Maria della Pietà in Campo Santo is particulary frequented by the pope's Swiſs guard; and it is alſo their burial-place. On the high altar is a piece of the deſcent from the croſs, by Caravaggio; and on the left-hand the flagellation of Chriſt, by Franceſco Fiamingo. The church-yard is ſo full of tombs, that it would take up ſome hours to run over the epitaphs; but more of them are to be met with in Alveri, entitled *Roma in ogni ſtato*. One of the epitaphs is as follows, which I have tranſcribed, as the thought is ſomething uncommon:

*Fleres, ſi ſcires unum, tua tempora, menſem;*
*Rides, cum non ſit forſiſtan una dies.*

'If a month was to put a period to your life, you would 'weep; and yet you laugh, though you are not certain of 'a day.'

S. Maria del Popolo. Concerning the ſpot on which S. Maria del Popolo ſtands, there is a fabulous tradition that the aſhes of Nero were buried

ried there, and that from them was produced a large haſel-tree, which immediately became the haunt of ſeveral evil ſpirits, till pope Paſcal II. in his great wiſdom, ordered the aſhes to be dug up, and thrown into the Tiber. This put an end to the miſchiefs occaſioned by ſuch a rendezvous of devils, as is certified in a long inſcription on the pavement of the church, where the haſel-tree formerly grew. Near it, on the left-hand, is a monument of Aſcanius Maria Sforza, and oppoſite to it is the monument of cardinal Baſſi. Both are of white marble, with curious *baſſo-relievo's*, and were done by Andrea Sanſovino; and on the monument of the latter is a ſtatue of a woman, which to me appears to repreſent Virtue, whoſe drapery cannot be ſufficiently admired. The marble ſkeleton, repreſenting death, and the tomb made by Giov. Baptiſta Giſleni for himſelf, are likewiſe worth obſerving. The epitaph is as follows:

*Johannes Baptiſta Giſlenus, Romanus,*
*Sed Orbis civis potiuſquam Viator*
*Cum Sigiſmundi III. Uladiſlai IV.*
*ac Johannis Caſimiri I.*
*Poloniæ & Succiæ Regum*
*Architectus non uno in Capitolio fuit,*
*Omnia bona ut mala ſecum tulit*
*Domum hic quærens brevem, alibi æternam,*
*Suis edoctus floribus, pomis ac montibus*
*Vitam non modo caducam eſſe, ſed fluxam;*
*Eâ ſeſe vivens expreſſit imagine*
*Quam non niſi pulvis & umbra fingerit,*
*Memor vero hominem è plaſticâ natum*
*Hec artis ſuæ veſtigia fixit in lapide,*
*Sed pede mox-temporis conterenda;*
*Ita mortis ſuæ obdureſcens in victoria*
*Ut illam captivam ac ſaxeam fecerit;*
*Picturæ, Sculpturæ & Architecturæ*
*Triplici in pugna nulli daturus palmam*
*Judex non integer ſciſſus in partes.*
*Anno MDCLX. ſuum agebat LXXmum*
*Cum hæc inter rudimenta præluderet,*
*Peregit tandem extremum an. MDCLXXII.*
*A Te nec plauſus exacturus nec planctus.*
*Sed in aditu* *In exitu*
*AVE* *SALVE.*

John

'John Baptiſta Giſleni, a native of Rome, and rather a 'citizen of the world than a traveller in it, having been 'the architect of ſeveral capital buildings to Sigiſmund III. 'Uladiſlaus IV. and John Caſimir I. kings of Poland and 'Sweden, carried his good and ill qualities with him, ſeeking 'an habitation of a ſhort duration here, but an eternal 'manſion in another world. Taught by the ſhort-liv'd 'flowers, fruit, &c. which he ſo well imitated, that this 'life is ſhort and continually running to decay; he carved 'his image while living, and being ſenſible he was but 'meer duſt, a ſhadow, he made uſe of ſtone as a more du-'rable material for this ſpecimen of his art; but even this 'will at laſt be deſtroyed by all-devouring time. Grown 'bold by this victory over death, he took him priſoner, 'and fixed him in ſtone. He equally excelled in painting, 'ſculpture, and architecture, ſo that a connoiſſeur would 'be dubious for which of theſe arts he was moſt celebrated, 'while he deſerved the palm in all the three. He firſt 'ſketched out this performance as an amuſement in the 'year 1660, when he was in the 70th year of his age, 'and finiſhed the courſe of his life in 1672. Reader, he 'requires neither thy applauſe nor thy tears, but the bare 'ſalutation of an AVE at thy approach, and a SALVE at 'thy departure.'

In the chapel of the Chigi family are ſome good paintings, and at every corner of it is a fine marble ſtatue; thoſe of Elija and Jonah were done by Lorenzetto, from a deſign of Raphael's, and the two others with the monument by Bernini. In the pompous chapel in this church belonging to the Cibo family, are twelve pillars of *giallo antico*, and likewiſe a great many pieces of ſculpture in green marble, with three pictures, of which the martyrdom of St. Laurence, and that of St. Barbara, are exquiſite pieces. Among ſeveral other monuments in this church, there is one with the following epitaph:

*Camillæ*

*Camillæ Bonviſiæ Lucenſi*
*Nobilitate Generis, formâ corporis,*
*Morum amabilitate, Pudicitiâ,*
*Prudentiâ, Religione, admirabili*
*Vincentius Parentius*
*Advocatus Conſiſtorialis,*
*Conjux Conjugi unanimi,*
*Quacum triginta ſex annos*
*nullis unquam eventis*
*Ne leviter quidem tentata concordia vixit,*
*mœſtiſſ. poſ.*
*Vixit annos LIII. obiit anno* \ *MDLXXIX.*

'To the memory of Camilla Bonviſia, a native of Lucca, 'who, to the nobleneſs of her extraction and the beauty of 'her perſon, added a dignity by the elegance of her man-'ners, by her modeſty, prudence, and religion; her affec-'tionate and inconſolable huſband Vincentio Parenti, a con-'ſiſtorial counſellor, who lived with her thirty years in a 'variety of events, yet without the leaſt breach or inter-'ruption of a perfect harmony, raiſed this monument. She 'lived fifty-three years, and died in the year 1579.'

There are two churches of the name of S. Maria in Portico, of which that in *campitelli*, or the new church, is the principal. In this new church, among others, are two fine chapels belonging to the Altieri family, particularly remarkable for their marble ornaments. In the firſt are two coffins with the buſto of a lady on one, with the word *umbra*, i. e. 'a ſhade,' and of a man on the other, with the word *nihil*, i. e. 'nothing;' both are ſupported by two lions, of the fineſt red porphyry, without any of thoſe white ſpecks uſually ſeen in that valuable ſtone. In the other chapel are two remarkable pillars of *marmo fiorito*, or flowered marble, each of one ſingle block, though twelve feet in circumference, and about twenty-five in height. S. Maria in Portico

In S. Maria Regina Cœli alla Lungara the tabernacle on the high altar is remarkable for the embelliſhments of *lapis lazuli* and other gems, and alſo the ivory *baſſo-relievo's* and twiſted pillars of white agate. The pavement before the altar is an elegant inlaid work of white and grey marble. The church belongs to the Carmelite nuns, and is ſplendidly decorated by the munificence of princeſs Anna Colonna, wife S. Maria Regina Cœli.

wife to prince Taddeo Barberino, who has alſo a ſuperb monument here.

S. Maria della Scala. S. Maria della Scala belongs to the Carmelite monks. Here is a fine tabernacle with fluted pillars of oriental alabaſter, and the capitals of gilt bronze; here are alſo ſome good paintings by Arpino, Luca, Palma, and others.

Twelve hundred and three martyrs. Under this church twelve hundred and three martyrs lie interred, being part of the forty thouſand Chriſtian ſlaves employed in building Diocleſian's baths.

S. Maria Tranſpontina. In the church of S. Maria Tranſpontina are two pillars of a very hard kind of marble, called *breccia*, to which St. Peter and St. Paul are ſaid to have been faſtened when they were ſcourged in Nero's reign. The altar, among other ornaments, is adorned with eight pillars of Sicilian jaſper.

Taberna Meritoria. In the place where at preſent the church of S. Maria in Tranſtevere ſtands, the ancient Romans had their *Taberna Meritoria*, or an hoſpital for decayed ſoldiers. On the day of Chriſt's birth a ſpring of oil is ſaid to have burſt forth on the ſpot where at preſent ſtands the high altar.

Near St. Fermian's altar are three round black ſtones with theſe words inſcribed on them, *Hi lapides pedibus Martyrum alligabantur*, i. e. 'Theſe ſtones uſed to be tied to 'the martyrs feet,' which I look upon to have been antique weights. The pavement of this church, eſpecially that about the high altar, is of fine inlaid work; its tabernacle is alſo remarkable for four porphyry pillars. In the *tribuna* is a great deal of moſaic work. On the monument of the cardinal Philip de Alencon, biſhop of Oſtia, is an excellent *baſſo-relievo* of white marble, containing no leſs than twenty human figures with this inſcription:

*Francorum genitus Regum de ſtirpe Philippus*
*Alenconiades Hoſtiæ, titulatus ab urbe,*
*Eccleſiæ Cardo tantâ virtute reluxit*
*Ut ſua ſupplicibus cumulentur marmora votis,*
*Anno milleno. C. quater adde ſed I. ter,*
*Occubuit quâ luce Dei pia Virgoque Mater.*

'Philip de Alençon, of the blood-royal of France, cardi-'nal biſhop of Oſtia, a bright luminary of the church, and 'whoſe effulgent virtues, ſince his death bring to his tomb 'crowds of ſuppliants, died in the year 1403, on the ſame 'day of the year as the bleſſed virgin mother of God expired.'

In

In this church are twenty-three large pillars, each of which were cut out of a ſingle block of oriental granate; the twenty-fourth was carried by the devil as far as Prague, according to the vulgar tradition. In a chapel near the *tribuna* is a very remarkable picture of a child ſtrewing flowers; it is the work of Domenico Zampieri, much celebrated by the name of Domenichino. His maſter-piece at Rome is on the ceiling of this church, being the aſſumption of the Virgin Mary; where her majeſtic, exulting, and yet modeſt countenance, together with the looks of the angels expreſſing their eagerneſs to attend her, give the beholder an inconceivable pleaſure.

In the portico before the church are four granate pillars, and on the right-hand a large ſtone coffin with ſcriptural pieces in *baſſo-relievo*. The inſcription ſhews it to have been brought here from cardinal Carpegni's houſe in the year 1707.

S. Maria e S. Gregorio in Vallicella.

The church of S. Maria e S. Gregorio in Vallicella is alſo called the New Church, and belongs to the fathers of the oratory. This church affords a great deal of entertainment to connoiſſeurs in painting; particularly in the dome, where the ſtate of the bleſſed is exquiſitely painted by Pietro di Cortona. The burial of Chriſt by Michael Angelo Caravaggio,* in the ſecond chapel on the right-hand, and the Virgin Mary by Rubens on the high altar, are alſo admirable pieces. The chapel of St. Philip Neri is all over inlaid with marble, agate, mother-of-pearl, and precious ſtones. The ſaint's body lies under the altar.

In the adjoining convent is a library conſiſting of twenty thouſand volumes.

It were an endleſs taſk to give a deſcription of all the churches in Rome dedicated to the Virgin Mary, yet none of them want a numerous train of votaries; but it is ſomething ſingularly abſurd, that many who place a great confidence in the particular Virgin Mary of this church, give themſelves little concern about any of the other Mary's; as if inſtead of one there were ſeveral mothers of Chriſt, and as if each of them could be of no effectual ſervice but in one particular caſe. I ſhall conclude with the fineſt of the

* Michael Caravaggio is to be diſtinguiſhed from his brother Polidore Caravaggio who was admitted as chevalier ſervant at Malta; both were ingenious painters. Polidore returning from Scilly to Rome in the year 1543, was robbed and murdered by his own ſervant, and afterwards buried in the cathedral of Meſſina.

churches

Madonna della Vittoria

churches called by her name, *viz. Madonna della Vittoria*, i. e. 'our lady of victory,' belonging to the Carmelites. This church was formerly dedicated to St. Paul; but an image of the Virgin Mary, which wrought a great miracle in a battle againſt the heretics on the white mountains near Prague in 1621, being brought hither, the name of it was altered. It may be imagined, that the monks here are not without a picture of that memorable action. The image of the Virgin Mary ſtands over the high altar, glittering with gems preſented by the houſe of Auſtria, &c. to an immenſe value. The picture in the firſt chapel on the right-hand, of the penitent Mary Magdalen, is by Mercati, and in the ſecond chapel are ſome fine pieces by Domenichino, particularly the Virgin Mary holding out the child Jeſus to St. Francis. In St. Stephen's chapel are four beautiful green pillars and a white marble *baſſo-relievo* of our Saviour in the manger, with the ſhepherds worſhiping him, and ſome fine ſtatues by Domenico; particularly one which is extremely natural, repreſenting the child Jeſus in the Virgin's lap.

Admirable ſtatue of St. Thereſa.

In St. Thereſa's chapel are to be ſeen a great quantity of fine *negro antico*, the marble buſts of ſix cardinals of the Carnaro family, together with the ſtatue of this ſaint and of an angel deſcending to her, both by Bernini, who drew the plan of the whole chapel. The ſaint is repreſented lying in a trance, and was by the artiſt himſelf always looked upon as his maſter-piece; and all connoiſſeurs own it to be an incomparable work. What chiefly recommends the next chapel, beſides a piece of the crucifixion by Guido Rheni, are the rich ornaments of *lapis lazuli* and other gems. This church is indeed but ſmall, but in fine marble, painting, gilding, &c. is inferior to very few. In the convent treaſury is an amber image of the Virgin Mary, made of a ſingle piece, though above a ſpan high, and was a preſent from the houſe of Bavaria; the face and the infant Jeſus are of ivory. Here is alſo the golden crown, preſented to the miraculous image of the Virgin, by the emperor Ferdinand II. in which, beſides emeralds, rubies, and other precious ſtones, is a ſapphire of the bigneſs of a haſel nut. A *Pietà*, or the Virgin Mary with a dead Chriſt, in ivory, on a ground of oriental jaſper, is a moſt exquiſite piece. The battle of the white mountain near Prague againſt the Proteſtants is painted in four large pictures, and hung in the ſame room, together with that of the Carmelite monk Domenico di Gieſu Maria, who is ſaid to have found this

Convent treaſury.

Painting of the white mountain battle.

wonder-working image at Strachonitz, a ſmall town in Bohemia, in a very bad condition; the heretics having torn out its eyes. In the burying-vault lies a prince of the elector of Bavaria's family, who died here ſome years ago. Here is alſo to be ſeen one of the brothers of the convent, whoſe ſkin, by the dryneſs of the place, adheres ſo cloſely to the bones, that they ſtill remain in their natural poſition, though he lay buried in the vault for ſeveral years. Theſe and the other curioſities here may be ſeen for about two *paoli*.*

Il ſagro monte della Pietà was inſtituted to prevent the extortions of uſurers, by which the diſtreſſes of the poor in other countries are ſo extremely aggravated. Here any one receives two thirds of the value of his pledge; and if it does not exceed thirty *ſcudi*, or crowns, he pays no intereſt; but if it be above that ſum, only two *per cent.* is required. In caſe eighteen months elapſe before the pledge be redeemed, it is publickly ſold, and the over-plus is reſerved for the owner of the pledge. This ſale, however, may be prevented only by renewing the obligation, which is done without trouble or charges. For ſupporting this foundation, which, beſides being a relief to the poor, affords a ſubſiſtance to no ſmall number of people, legacies have been left by the popes and other perſons of rank. There is alſo a particular fraternity for the management of this office. In the chapel or oratorio is a good piece of ſculpture in marble, by Domenico Guidi, of a *Madonna della Pietà*, or the Virgin Mary, with a dead Chriſt in her lap. Here is a *baſſo-relievo* by Theodon, repreſenting Joſeph furniſhing the Egyptians with corn in the time of the famine, and another by Le Gros, of Tobias lending ten pounds to Gabel. Nothing can be more appoſite than the groupes in this *baſſo-relievo*; one is telling out money, another writing a receipt, a third entering it in a book, &c. and all extremely well expreſſed. In other parts theſe *montes pietatis* are called *lombardies*, or loan-chambers.

Excellent inſtitution againſt uſury

In S. Nicolò di Tolentino are fine paintings, with ſome pillars of violet coloured marble, commonly known by the name of *pavonaceo*. At the altar of the Gavotti chapel is a fine marble *baſſo-relievo* of the Virgin Mary appearing to a peaſant near Savona, which is a maſter-piece of the famous

S. Nicholò di Tolentino

* A ſhilling.

Coſmo

Coſmo Fancelli. The ſtatue of St. Joſeph on one ſide of the altar, was done by Antonio Raggi, and that of St. John the baptiſt on the other by Hercole Ferrata.

S. Onofrio. The church of S. Onofrio is not without ſome good paintings; but what chiefly draws a foreigner hither is the fine view all over the city of Rome, which this church affords. Two monuments exactly reſembling each other have been erected here by cardinal Franciſco Barberini, one to his preceptor Bernardo Guglielmo, and the other to the learned John Barcley. The widow of the latter thought it injurious and degrading to her huſband, who, beſides his extraordinary learning, was of a noble family in Scotland, and equally noble in his diſpoſition, that he ſhould be placed by the ſide of a wretched pedant, as ſhe called Guglielmo; ſo that ſhe would fain have demoliſhed the monument: but that being out of her power, ſhe found means, however, to carry off the marble buſto of her huſband which had been placed on it.

John Barcley's monument.

On the pavement of this church is a flat ſtone with this ſhort inſcription:

*Torquati Taſſi oſſa hic jacent,*
*Hoc ne neſcius eſſes hoſpes*
*Fres. hujus Eccleſiæ*
*P. P.*
*M D C I.*
*Obiit anno MDXCV.*

'Here are depoſited the bones of Torquato Taſſo. The 'fraternity belonging to this church cauſed this ſtone to be 'laid here in 1601, that you may not be ignorant of the 'place where he was interred. He died in the year 1595.'

On the wall near this place is the following panegyric on that celebrated poet:

*Torquati*

Tasso's epitaph.

*Torquati Taſſi Poetæ,*
*Heu quantum in hoc uno nomine*
*Celebritatis ac laudum!*
*Oſſa huc tranſtulit, hic condidit*
*Bonif. Card. Bevillaqua*
*Ne, qui volitat vivus per ora virum,*
*Ejus reliqua parum ſplendido loco,*
*Colerenter, quærerentur.*
*Admonuit virtutis amor, admonuit*
*Adverſus Patriæ alumnum, adverſus*
*Parentum amicum pietas.*
*Vixit ann. LI. natus magno florentiſſ. Sæc. bono*
*ann. MDXLIV.*
*Vivet haud fallimur æternum in hominum*
*Memoria, Admiratione, Cultu.*

'The remains of the poet Torquato Taſſo (what fame 'and glory is included in that celebrated name!) were re-'moved hither, and interred by Boniface, cardinal Bevil-'laqua, leſt he, whoſe immortal reputation is ſpread 'throughout the world, ſhould lie obſcurely in ſome unwor-'thy place. The love of virtue; a regard to his compa-'triot, the ornament of his country, and duty to his pa-'rents, induced him to beſtow this honour on their deceaſed 'friend. He was born in the happy year 1544, and in an 'age of diſtinguiſhed glory; and died in the 51ſt year of 'his age: but we may venture to affirm, that he will for 'ever live in the remembrance, eſteem, and admiration of 'mankind.'

Alexander Guido.

I ſhall here add the inſcription on Alexander Guido's monument,* who was extremely deſirous of being buried near Taſſo, which has in ſome meaſure been complied with.

* Guido's life, with ſeveral pieces of his poetry, was publiſhed by Creſcem-Beni at Venice, 1731.

*Alexandro Guido, Patricio Ticinenſi,*
*Lyricæ Poëſis Cultori Celeberrimo;*
*Eruditorum laudibus, Urbis plauſu,*
*Magnorum Principum familiaritate*
*ac honoribus illuſtri,*
*Qui, dum maximi SSmi Pontificis*
*Clementis XI.*
*Sacris homiliis Italico carmine donandis*
*incumberet,*
*ſub onere ſplendidiſſimo*
*in Tuſculanâ civitate*
*acerbo interceptus fato*
*Gloriæ potius quam dierum plenus occubuit.*
*Ludovicus ex Principibus Mirandolæ,*
*Tit. S. Sylveſtri in Capite Preſb. S. R. E.*
*Cardinalis Picus, Apoſtolici Palatii*
*Præfectus,*
*Annuente Pontifice,*
*Hinc tranſlato tumulatoque corpore,*
*Ut, quod ille in votis habuerat,*
*Prope Magnos Torquati cineres*
*conquieſceret,*
*Monumentum poſuit.*
*Obiit die XII. Junii*
*MDCCXII.*
*Ætatis ſuæ ann. LXIII.*

'In memory of *Alexander Guido*, of a noble family in 'Ticini, illuſtrious for his lyric poetry, which gained him 'the praiſes of the learned, the applauſe of the people of 'Rome, and the friendſhip of ſeveral princes; whilſt his 'poetic genius was taken up in tranſlating into Italian verſe 'the homilies of pope Clement XI. this glorious work was 'interrupted by relentleſs fate at Tuſculum, where he died 'full of glory, rather than full of days. Lewis, one of the 'princes of Mirandola, titular prieſt of St. Silveſter, cardi-'nal of the holy Roman church, and prefect of the apo-'ſtolical palace, with the gracious approbation of his holi-'neſs, erected this monument, having firſt removed the 'body and interred it here, in compliance with the ardent 'wiſh of the deceaſed, which was to lie near the aſhes of 'the renowned Taſſo. He died on the 12th of June, 1712, 'in the ſixty-third year of his age.'

Six

Six of pope Clement the eleventh's homilies, which are read on ſeveral feſtivals before the cardinals in St. Peter's church, have been rendered into Italian verſe by Alexander Guido, and a ſeventh by Bernardino Perfecto, which are all publiſhed. The original language in which they were delivered was Latin; but they are tranſlated into moſt of the European languages. The whole number of them is twenty-eight, and a very pompous impreſſion of the Italian tranſlation was publiſhed at Rome in 1722, in folio. Clement the eleventh's homilies.

L'Oſpitio de' Poveri Fanciulli di S. Michele à Ripa Grande, or the hoſpital for poor children, is ſuch a large building, that the front towards the Tiber is an hundred paces long; and it is four ſtories high. This is a moſt admirable foundation for bringing up orphans, who are allowed to chooſe their trade; and when they are twenty years old, and able to maintain themſelves, they are diſmiſſed from the houſe, new cloathed from head to foot, with twenty-five *ſcudi* or crowns in their pocket. Very good tapeſtry is made here, ſeveral workmen from the Gobelins at Paris having been invited hither by great encouragements. A lad who appears to have a remarkable genius, is inſtructed in drawing for two or three years, and ſpends about the ſame ſpace of time to obtain a thorough knowledge in tapeſtry-work. Into this hoſpital are alſo admitted old diſabled ſervants, and other perſons, who by age and infirmities are incapable of earning their bread. In the chapel the two ſexes are ſeparated from each other by an iron grate; it being Lent when I viſited this hoſpital, their food conſiſted of a piece of dried fiſh, ſome cheſtnuts and bread, with a can of wine. The houſe of correction belonging to it has room for a hundred and fifty perſons, where, upon failure of their weekly taſks, they are put into a machine, where they undergo a diſcipline, being tied neck and heels. Formerly they uſed to be ſcourged with cords, till a lad expired under the puniſhment, ſince which accident, rods have been made uſe of. L'Oſpitio di S. Michele. Excellent foundation for orphans. Tapeſtry manufacture

Near the church of S. Paolo alle trè Fontane is that of S. S. Vincenzo e Anaſtaſio alle trè Fontane, and ſhould be viſited at the ſame time; though, excepting the pictures of the twelve apoſtles painted on the wall, ſaid to be from a deſign of Raphael, it ſcarce deſerves notice. S. Paolo alle trè Fontane. S. Vincenzo.

Oppoſite to this church is a very pretty octangular chapel of S. Maria della Scala del Cielo, 'St. Mary of the ladder 'to heaven.' In the *tribuna*, over St. Bernard's altar, is ſome ancient moſaic-work; and the altar-piece repreſents S. Maria della Scala del Cielo.

the angels carrying the ſouls from purgatory, for according to a certificate on the altar, every maſs that is ſaid here, delivers a ſoul from purgatory. From this chapel one goes into the catacombs, or ſubterraneous paſſages, which are ſaid formerly to have reached not only to St. Sebaſtian, but even to Oſtia. In the area betwixt the churches of S. Vincenzo e Anaſtaſio and S. Maria della ſcala del Cielo extending to S. Paolo alle trè Fontane, ten thouſand Chriſtians are ſuppoſed to have ſuffered martyrdom.

Catacombs.

Ten thouſand martyrs

Fine pillars.

At the high altar, which is on the right-hand, are two pillars of green porphyry, of a beauty ſcarcely to be matched. Near this is a pillar four feet high, caſed with wood, and incloſed within iron rails, and this inſcription on it.

*Columna ſupra quam decapitatus fuit S. Paulus Apoſtolus.*

'The pillar on which St. Paul the apoſtle was beheaded.'

Oppoſite to this altar is another, adorned with red porphyry pillars, and the martyrdom of St. Peter, painted by Guido Rheni. In this church are to be had a great variety of little medals and amulets, with religious ſtories, or perſons repreſented on them; and by virtue of a maſs ſaid over theſe trifles, they are looked upon as ſovereign remedies againſt the head-ach, epilepſy, and other diſorders. A little farther from the city on this road is the annunciation church, where indulgencies are to be had for ten thouſand years. Here I cannot but obſerve that Proteſtants are miſtaken in imagining the term of indulgencies to relate to this life, and conſequently that an indulgence of a year authoriſes a twelvemonth's courſe of ſin. The idea of the Roman-catholics is very different; for they believe that they concern only the future ſtate. For inſtance, they imagine, that a perſon who, for the purification of his ſoul, ought to remain in purgatory a hundred thouſand years, ſhall be diſcharged at the expiration of ten thouſand, if he has taken care in his life-time to provide himſelf with indulgencies for ninety thouſand years. In the cathedrals and principal churches are ſeven privileged altars to be viſited for this purpoſe, which are diſtinguiſhed by this inſcription:

S. S. Annunziata.

Obſervations on indulgencies.

*Unum ex ſeptem Altaribus.*

'One of the ſeven altars.'

Nearer,

Nearer, towards the city of Rome, lies the Baſilica di S. Paolo fuori delle mura, or St. Paul's without the walls, or in the road to Oſtia; which is, next to St. Peter's, the largeſt church in Rome, its breadth being one hundred and five common paces, and the length one hundred and ſixty; but according to the geometrical Roman meaſure, its length is ſixty, and the breadth forty paces. The main door is of bronze, adorned with ſcriptural hiſtories in *baſſo-relievo*, and over it this inſcription: Baſilica di S. Paolo.

*Hæc Domus eſt Domini & ſacri limina Regni,*
*Huc properate populi, hæc Domus eſt Domini.*

'This is the houſe of the Lord, the entrance of his ſacred kingdom; haſten hither, ye nations, this is the Lord's houſe.'

This ſtructure reſts upon ninety pillars of a very extraordinary largeneſs, many of which are of oriental granate, ſome of *pavonazzo*, and all of them antique. At the altar are thirty-ſix invaluable porphyry pillars, beſides fourteen of a marble called *ſaligno cipollino* near the veſtry. In the court of the Benedictine convent of the congregation of Mount Caſſini, or St. Juſtina of Padua, are two pillars of *cipollino* and ſix of granate, and further on, ſeven large pillars of granate; and within the convent are a hundred and ninety-four pillars, moſt of which are not yet ſet up. The church is divided into five iſles, the pillars in the middle iſle are near eighteen feet in circumference, and all of marble with red and black veins, which, if properly poliſhed, would be very beautiful. The pavement is ſomething extraordinary, but does not at all pleaſe the eye; for it conſiſts of fragments of inſcriptions, *baſſo-relievo's*, &c. Theſe Cornelio Margarini, a Benedictine monk, has been at the pains of copying, and afterwards publiſhed them with very learned illuſtrations. In this church alſo are to be had indulgencies for ſix thouſand years. Indeed to me it is ſomething of a wonder, that any perſon who is really perſuaded that eternal happineſs is to be attained by thoſe indulgencies procured by viſiting churches and altars, can be eaſy without ſpending ſome time at Rome; it being the only place in the world where that bleſſedneſs may be ſecured with ſo little trouble, as indulgencies for twenty thouſand years may be acquired in half a day, by viſiting the proper churches. Multitude of fine pillars. Indulgencies for ſix thouſand years.

Porta ſanta. This church is one of the four which have a *porta ſanta*, or holy door, which is opened only in the jubilee year. It has likewiſe the ſingular honour of an altar, at which the pope only muſt ſay maſs. On the ſide of the church towards the Oſtia road is an elegant chapel, dedicated to the ſacrament of the Euchariſt, built by Carlo Maderni. Not far from it ſtands the miraculous crucifix, which ſo often diſcourſed with St. Bridget, a Swediſh princeſs, of whom here is a fine marble ſtatue, in a praying poſture, by Maderno.

Altare papale.

Ancient moſaic-work. The moſaic-work on the arched roof of this church is of ſo old a date as the time of Leo the Great, and, according to the following inſcription near it, was probably done at the expence of Placidia, ſiſter to the emperors Honorius and Arcadius:

*Placidiæ pia mens operis decus hoc faciebat,*
*Suadet Pontificis ſtudio ſplendere Leonis.*

'This ornament was made at the expence of the devout Placidia, &c.'

Without the church is a marble pillar, which is ſix-and-twenty feet high, and ſtands upon two ſphynxes. There are elegant *baſſo-relievo's* on this pillar, and from the vine-branches and bunches of grapes, ſome are induced to believe that it belonged to a temple of Bacchus, others of Vulcan, and others again of Veſta. On the top of this pillar a croſs is erected, and on the ſides are two inſcriptions, ſignifying that it formerly ſtood within the church, &c.

S. Pancrazio In the church of S. Pancrazio fuori delle Mura are two deſks decorated with old moſaic-work, on which formerly the epiſtles and goſpels were read. The canopy of the altar is ſupported by four porphyry pillars, and in the altar-piece are ſeveral large pieces of the ſame valuable ſtone. This church has alſo its catacombs; but they are not ſo remarkable as thoſe of St. Sebaſtian.

S. Pietro in Carcere. On the Capitoline mount anciently ſtood the priſon called *cuſtodia mamertina*, and *carceres tulliani*; and from a ſuppoſition that St. Peter was impriſoned here, a church was built on the ſpot, and called S. Pietro in Carcere; i. e. 'St. Peter in priſon.' From this church one deſcends into a dungeon by a pair of ſtairs. On the wall of this ſtair-caſe is the impreſſion of a human face, pretended to be that of St. Peter;

Impreſſion of St. Peter's face on ſtone

Peter; one of his keepers having ſtruck him with ſuch violence, that he fell with his face againſt the wall, which inſtantaneouſly made its impreſſion on the ſtone. This miracle is commemorated in the following inſcription, with an iron grate over it:

*In queſto ſaſſo Pietro da di teſta*
*Spinto da Sbirri & il prodigio reſta.*

'St. Peter being ſtruck by the goaler, fell with his face 'againſt this ſtone, and the miraculous impreſſion ſtill re-'mains.'

In this dungeon are many fabulous reliques, which are not worth deſcribing. Over this church, as it were in another ſtory, is the church of S. Gioſeppe de' Falegnami, or St. Joſeph of the carpenters; of which I have before made mention.

On the altar of the church of St. Pietro in Montorio is the moſt celebrated picture at preſent known in the whole world; it is the transfiguration of Chriſt on mount Tabor, and was the laſt work of Raphael's admirable pencil. No monumental inſcription having been thought ſufficient to expreſs the praiſe of that great artiſt, this picture was ſet up near his remains, as the moſt affecting and ſtrongeſt proof of the irreparable loſs the world ſuſtained by his premature exit; for he died in the thirty-ſeventh year of his age. Whether the ſtory of the poſſeſſed, out of whom the diſciples could not caſt the evil ſpirit, introduced in the bottom of this piece, would not more properly have made a ſeparate picture; or whether it juſtly makes a part of this, I'll leave to the deciſion of others. But even allowing a ſmall overſight in the invention, Raphael's pencil is affected by the cenſure. Here is St. Paul's converſion, by Vaſari d' Arezzo, and ſeveral other remarkable paintings, monuments, &c.

S. Pietro in Montorio.

Raphael's maſter-piece

In the court of the convent is a beautiful chapel, of a round figure, and very lofty; it is adorned with ſixteen antique pillars of oriental granate, and was founded by Philip III. king of Spain.

## LETTER L.

Continuation of the foregoing Account of the religious Edifices and papal Palaces at Rome; particularly St. Peter's church, the Vatican, and the caſtle of St. Angelo.

SIR,

S. Pietro in Vaticano.

I Now come to St. Peter's, in the Vatican, which for largeneſs and beauty may be called the metropolitan church not only of Rome and Italy, but of the whole world. In this place we ſee to what an amazing pitch the Romiſh church, which is ſo fond of external pomp and ſplendor, has within two centuries carried its favourite ſcheme, *viz.* that of captivating the ſenſes, and inſpiring the minds of the ignorant with awe and ſubmiſſion to the clergy. Fontana, in his account of this church, computes, that in his time, namely, forty years ago, it had coſt above eighty millions of Roman *ſcudi*.* Pope Leo X. by his impatience in forwarding the building and ornaments of this church with all poſſible diſpatch and ſplendor, occaſioned ſuch flagrant abuſes in the ſale of indulgencies, as raiſed a general clamour among all people of ſenſe. On this ground it was that Tezel and Luther continued their hoſtilities againſt the papal ſee, and with what infinite prejudice to it is ſufficiently known by the conſequences.

It is ſaid that Conſtantine the Great built a church on this ſpot, and that the emperor himſelf carried thither twelve baſkets of earth; but that edifice, by length of time, fell to decay, and lay in ruins, till Julius II. began the preſent ſtructure. The firſt architect employed by him was Bramante Lazari; and it was continued under Raphael d' Ur-

* About twenty millions ſterling. This enormous expence had a happy effect with regard to Chriſtianity in general, though it proved in ſome meaſure fatal to the church of Rome; for it was a remote cauſe of the reformation.

bino,

bino, Giuliano Sangallo, Fra Giocondo Veroneſe, Peruzzi, Antonio Sangallo, Michael Angelo, Barozzi, Fontana, Maderno, Bernini, and others.

Over the doors of this edifice are ſeveral panegyrical inſcriptions, particularly on the zeal and munificence of Paul V. Urban VIII. and Innocent X. ſhewn in compleating this noble ſtructure; but I ſhall inſert only that in honour of Innocent X.

*Baſilicam Principis Apoſtolorum,*
*In hanc molis amplitudinem*
*Multiplici Romanorum Pontificum*
*Ædificatione perductam,*
*INNOCENTIUS X. PONT. MAX.*
*Novo cælaturæ opere,*
*Ornatis ſacellis,*
*Interjectis in utraque Templi ala*
*Marmoreis columnis,*
*ſtrato e vario lapide*
*Pavimento, magnificentius terminavit.*

'This noble edifice, dedicated to the prince of the apoſtles, brought to its preſent aſtoniſhing bulk and grandeur under a long ſucceſſion of popes, was compleated by Innocent X. in a magnificent manner; who made additional ornaments of ſculpture, adorned the two wings of the church with marble pillars, cauſed it to be paved with curious inlaid work of ſtones of various colours, and embelliſhed its ſeveral chapels.'

Clement VIII. appointed a particular commiſſion of cardinals and prelates to ſuperintend the building of St. Peter's, who took cognizance of all diſputes about contracts, delivering of the materials, embezzlements, &c. But the moſt profitable article to theſe commiſſioners was that of legacies for pious uſes, which, if the particular place and manner of applying them were not ſpecified in the will; or if what was intended had been already done; or laſtly, if circumſtances would not admit of complying with the intent of the legacy, this committee had a power of appropriating it to the carrying on this building; at leaſt they always had the intereſt or produce of the legacy from the deceaſe of the donor till judgment was given, though it was in favour of ſome other religious body. Nothing can be imagined more grand

Area before the church.

grand and ſuperb than the area before the church. The monument of Scipio Africanus is ſaid to have been a pyramid larger than that of C. Ceſtius ſtill remaining, was removed in the time of Alexander VI. to enlarge this area, and I believe the eye has loſt nothing by the alteration. The oval colonade round it has four rows of pillars forming three ſeparate walks. The extent of this area may be eſtimated from the ſhorteſt diameter at the two fountains and the obeliſk, which is a hundred and eighty common paces, and its longeſt diameter, from the beginning of the colonade to the front of the church, which is four hundred. Some prints and pictures repreſent a colonade directly facing the church, but there is in fact no ſuch thing; the area being clear and open up to the entrance of the church. This colonade conſiſts of three hundred and twenty pillars made of Tivoli free-ſtone, which are ſo large that three men can ſcarce graſp them. On the roof, which is flat, ſtand eighty-ſix ſtatues of ſo many ſaints, twice as big as the life, all deſigned by Bernini.

The area is adorned with two ſtately fountains; and in the centre ſtands the vaſt granate obeliſk, formerly belonging to Nero's Circus, which was near this place. This ſuperb obeliſk was firſt dedicated to the ſun by Seſoſtris king of Egypt; and in Caligula's time brought to Rome in a very large ſhip, the dimenſions of which are given by Pliny, lib. xvi. c. 40. Its four ſides terminate obtuſely inſtead of forming an acute angle; neither is it embelliſhed with hieroglyphics, which are generally to be ſeen on other Egyptian obeliſks. The weight of it is ſaid to be nine hundred and ninety-two thouſand ſeven hundred and eighty-ſix pounds, and the height of it eighty feet, excluſive of the baſe, which is thirty-ſeven. It was ſet up under the direction of Fontana by pope Sixtus V. who alſo in other reſpects was a great benefactor to the city of Rome. For raiſing this obeliſk out of the ground, where it lay as it were buried, Fontana contrived forty-one machines, with iron rollers and thick ropes, and worked them all at once by means of eight hundred men and a hundred and ſixty horſes. This could not be effected in leſs than eight days; and to bring the obeliſk to the place where it now ſtands, though it is only three hundred paces from the ſpot where it lay, was a labour of four months. But the greateſt proof of Fontana's ſkill in mechanics was ſeen on the 10th of September, 1586, when, by means of fifty-two movements of his machines

(for which, particular ſignals were given by ſounding a trumpet and ſtriking a bell) this ſtupendous maſs was ſucceſsfully erected and fixed, amidſt the acclamations of the people, ringing of bells, and the diſcharge of the cannon at the caſtle of St. Angelo. It is alſo added, that Fontana confiding in the computation of the *momenta* of his machines, was near totally miſcarrying; at leaſt it is ſaid, that on the day above-mentioned he was extremely perplexed, the ropes having ſtretched more than what he had imagined; ſo that after all, the obeliſk wanted a little of being raiſed perpendicularly on the pedeſtal. In this difficulty, an obſcure perſon among the crowd is reported to have called out to the engineers to wet the ropes. This was done accordingly, and the expedient proved ſucceſsful. The whole work was accompliſhed in the ſpace of half a year; and the expence of it was thirty-ſeven thouſand nine hundred and ſeventy-five *ſcudi*, or crowns, excluſive of the braſs crucifix on the top of it, and the four lions on whoſe backs it reſts merely by its equilibrium and weight, without any cement or other faſtening. Of the engines and machines made uſe of for the erection of it, a particular account is given by Bellorius in his life of Fontana, and in Mercati, de Obeliſcis. The four lions that ſupport the obeliſk are placed on the pedeſtal, and are of gilt bronze. The foundation, which is very broad and deep, conſiſts entirely of ſmall pieces of flint and brick or tiles, cemented together with ſtrong mortar. The croſs on the top, which is ſeven feet high, and is of gilt braſs, as is pretended, has in it a piece of the croſs on which Chriſt ſuffered; and whoever in paſſing by it ſays a *paternoſter* and *ave maria* for the proſperity of the ſee of Rome is entitled to an indulgence for ten years and ten times forty days. In the time of paganiſm this obeliſk appears, from the following inſcriptions near the top of it, to have been dedicated to the two emperors Auguſtus and Tiberius:

*Divo Cæſari D. Julii F. Auguſto.*
*Tiberio Cæſari D. Auguſti F. Auguſto ſacrum.*

And the following diſtich expreſſes all the revolutions it has undergone:

*Ægyptus Soli, binis me Roma dicavit.*
*Auguſtis, ſacras tu pie Sixte Cruci.*

Egypt

'Egypt dedicated me to the ſun, Rome to two empe-
'rors, but by thee, O devout Sixtus, I am conſecrated to
'the croſs.'

Under the above-mentioned ancient inſcriptions, Sixtus V. cauſed the following to be engraved on the ſide towards the church:

*Sanctiſſimæ Cruci*
*Sixtus V. Pont. Max.*
*Conſecravit*
*E priore ſede avulſum,*
*Et Cæſ. Aug. ac Tib.*
*J. L. ablatum,*
*MDLXXXVI.*

'This obeliſk being brought away from its former ſitua-
'tion, where it had been dedicated to the emperors Auguſtus
'and Tiberius, was by Sixtus V. conſecrated to the ſacred
'croſs, 1586.

On the four ſides of the pedeſtal are the following inſcriptions.

On the weſt ſide:

*Chriſtus vincit,*
*Chriſtus regnat,*
*Chriſtus imperat,*
*Chriſtus*
*Ab omni malo*
*Plebem ſuam*
*defendat!*

'Chriſt conquers; Chriſt reigns; Chriſt governs us;
'may Chriſt defend his people from all evil.'

On

On the north side:

*Sixtus V. Pont. Max.*
*Cruci invictæ*
*Obeliscum Vaticanum,*
*Ab impura superstitione*
*Expiatum, justius*
*Et felicius consecravit*
*Anno MDLXXXVI. Pont. II.*

'Pope Sixtus V. having purified this Vatican obelisk 'from the superstition with which it had been polluted, con- 'secrated it under happier auspices, and with much greater 'propriety to the invincible cross, in the year of Christ '1586, and of his pontificate the second.'

Underneath are these words:

*Dominicus Fontana ex pago Miliagri*
*Nova Comiensis transtulit & erexit.*

'Removed and erected by Domenico Fontana,' &c.

On the east side:

*Ecce Crux Domini!*
*Fugite*
*Partes adversæ,*
*Vicit Leo*
*De Tribu Judæ.*

'Behold the cross of our Lord! let his enemies fly be- 'fore him, for the lion of the tribe of Judah is conqueror.'

On the south side:

*Sixtus V. Pont. Max.*
*Obeliscum Vaticanum,*
*Dis Gentium*
*Impio cultu dicatum,*
*Ad Apostolorum limina*
*Operoso labore transtulit*
*Anno MDLXXXVI. Pont. II.*

'This

'This obeliſk which had been profanely dedicated to the 'gods of the heathen, was, with immenſe labour, brought 'within the ſacred limits of the apoſtolic church, by order 'of Sixtus V. in the year of Chriſt 1586, and the ſecond 'of his pontificate.'

In the foundation are laid ſeveral medals ſtruck on this occaſion. On one of them was the effigies of pope Sixtus V. and on the reverſe a man faſt aſleep under a tree with this legend:

*Perfecta Securitas.*

'Perfect ſecurity.'

On another was S. Francis d' Aſſiſi kneeling before a crucifix, with an old decayed temple, and theſe words:

*Vade Franciſce, repara.*

'Go, Francis, and rebuild.'

Alexander VII. alſo, on the 25th of Auguſt, 1661, at laying the firſt ſtone of the colonade round the area, put ſeveral gold and ſilver medals under it. Some repreſented the area with its embelliſhments, and theſe legends, *Vaticani Templi area porticibus ornata*, i. e. 'The area of the 'Vatican church adorned with portico's,' *Fundamenta ejus in Montibus ſanctis*, i. e. 'Its foundations are on the holy 'hills.' The ſteps from the area up to the church are called *limina apoſtolorum*. Charles the Great, at his approaching St. Peter's church, in order to be crowned, is ſaid to have aſcended theſe ſteps on his knees. Indeed at preſent one may happen to ſee an old woman or two ſtriving, by a devotion of the ſame kind, to ſecure a ſettlement in heaven; otherwiſe Rome is not the place moſt remarkable for attachment to ſuch ceremonies. On each ſide of theſe ſteps ſtand the ſtatues of St. Peter and St. Paul by Minio di Fieſoli. At the top of theſe ſteps, before the entrance of the church, is a grand portico, which, at any other place, might be looked upon as a church of itſelf; it being two hundred and ſixteen feet in length, and forty in breadth. Eight pillars, twelve palms in diameter, and ſcarcely to be graſped by five men, together with ſeveral others of fine

Portico before the church.

Tevertino

'Tevertino ſtone, ſupport the architrave, on which is this 'inſcription:

*In honorem Principis Apoſtolorum*
*Paulus V. Burgheſius, Romanus*
*Pont. Max. Anno MDCXII.*
*Pontificatus VII.*

'To the honour of the chief of the apoſtles, pope Paul 'V. of the family of Burgheſe and a native of Rome, in the 'year 1612, and in the ſeventh year of his pontificate.'

On each ſide of the five entrances into this portico ſtand two Ionic pillars of a purple kind of marble; over the main entrance is a marble *baſſo-relievo* by Malvicino, repreſenting Chriſt giving the keys to St. Peter. Over this portico is the cloſet from whence the pope three times a year, *viz.* on Maunday-Thurſday, Eaſter-day, and Aſcenſion-day, pronounces the public benediction. On Maundy-Thurſday is alſo read by two cardinals, who are deacons, the *Bulla in Cœna Domini*: one reads it in Latin, and the other in Italian. The curſe againſt hereticks is then emblematically denounced by extinguiſhing a wax taper and throwing it down to the ground. This cloſet or *tribuna* was deſigned by Lanfranco; and a fine print of it is publiſhed by Bartoli. The portico, for the more convenient cleaning the church is furniſhed with water; here is alſo a piece of moſaic-work, which ſtood formerly in the church, and was removed hither together with the wall. It is the work of Giotto a Florentine painter, who died in the year 1336, and was rewarded with two thouſand two hundred guilders †, a large ſum at that time, by cardinal Stefanechi, nephew to pope Boniface VIII. It repreſents the Romiſh church under the figure of a ſhip in a ſtorm, with the diſciples of Chriſt on board, while our Saviour appears walking on the waves and holding out his hand to Peter juſt ſinking, when his faith began to fail him. But the beſt part of the work, in the judgment of the connoiſſeurs, is a man ſitting on the ſhore angling with a rod.

This portico is paved with the fineſt marble, and the ceiling is embelliſhed with gilding and ſtucco-work. On the right-hand, near the ſtairs, is an equeſtrian ſtatue of Conſtantine the Great; his joy and ſurpriſe at the appearance of

† About one hundred and ninety-two pounds ſterling.

the

the effulgent croſs in the ſky is admirably expreſſed in this piece. And though it is not quite compleated, and wants the poliſh, it is greatly eſteemed both for its remarkable ſize, being of a ſingle block of marble, and for its beauty: it is the work of Lorenzo Bernini ‡. Oppoſite to this, on the other ſide, is an equeſtrian ſtatue of Charlemain, made out of a ſingle block of marble, by Auguſtino Cornacchini. A great many faults are found in this piece; but poſſibly the greateſt diſadvantage to this ſtatue is, that the artiſt is ſtill living, and at his death all theſe cenſures will probably vaniſh.

Porta Santa. From the portico four doors open into the church, of which the fartheſt on the right-hand is walled up, and opened only once in twenty-five years, namely, in the holy, or Jubilee year; and then the ceremony is performed by the pope himſelf with a hammer. The braſs croſs on the door is kiſſed with ſuch devotion, that the lower part of it is become much paler than the other. Formerly no woman was permitted to go through the furtheſt door on the left-hand; but this abſurd order has been for ſome time repealed. Torrigi, in his treatiſe *de Crypt. Vatican.* ſays, that the fartheſt door on the left-hand was formerly diſtinguiſhed by the name of *porta judicii*, being appropriated only for bringing the dead into the church, as the middle door was called *porta argentea*, from its being plated over with ſilver; but at preſent nothing of it is to be ſeen. It is made of braſs, with two foldings, each conſiſting of three compartments. In the two upper diviſions are our Saviour and the Virgin Mary; in the two middle ones, St. Peter and St. Paul; in one of the loweſt compartments is Eugene IV. putting the crown upon the emperor Sigiſmund's head; and in the other, the ſame pope giving public audience to ſome embaſſadors from the eaſt. This door was caſt by Antonio Filareti and Simone Donatelli, two Florentines, by order of pope Eugene IV. Over it is a marble *baſſo-relievo*,

† Lorenzo Bernini was of ſuch diſtinguiſhed eminence in painting, mechanics, architecture, and ſculpture, that no perſon of taſte would omit ſeeing any of his works, of which eighteen ſpecimens are to be found in St. Peter's church. There are alſo a great many pieces in architecture, ſculpture, &c. to be ſeen in other parts of Rome, which are ſpecified in their proper places. Lorenzo Bernini was born at Naples, of Florentine parents, and was the Michael Angelo of his time. Though he was a perſon of a great genius and underſtanding, his converſation was none of the moſt agreeable, being extremely hot and impetuous. Pope Gregory XIV. procured him the honour of being made a knight of the Portugueſe order of Chriſt. He died at Rome in 1680, in the eighty-ſecond year of his age. His life has been written by Baldinucci.

by

by Bernini, in which is repreſented our Saviour commanding Peter to feed his ſheep.

This incomparable church is built in the form of a Latin croſs, and the proportion is ſo exactly obſerved in the length, height, and breadth, that the eye cannot perceive any thing extraordinary large in any of the three dimenſions, although the whole taken together be of a very uncommon bulk and extent. The middle iſle is about thirty-eight common paces broad, and the whole length of the church two hundred and eighty-eight; of which the diſtance from the entrance of the church to the center of the cupola takes up a hundred and eighty. Form of St. Peter's church.

According to the chevalier Carlo Fontana's geometrical computation, the whole length of the edifice, the breadth of the portico, and the thickneſs of the walls included, is 970 Roman *palmi*, which are equal to 666 ⅔ *pieds de roy de Paris*, or French feet, and 722 Engliſh feet, as calculated by Miſſon. I ſhall now obſerve, once for all, that a Roman *palmo* is about an inch more than a common ſpan; or, according to a geometrical computation, it is eight inches and three lines, that is, ſomething above ⅔ of a Paris foot.

The length within, from pope Eugenius's braſs door to the fartheſt altar, where St. Peter's pulpit ſtands, is 829 ½ Roman *palmi*, or 571 Paris, and 594 Engliſh feet.

The breadth of the great nave or middle iſle, which runs the whole length of the church, is 123 *palmi*, or 84 ⅓ French, and 86 ⅔ Engliſh feet; but the whole breadth of the church, from the Capella del Coro to that of the Holy Sacrament, excluſive of the thickneſs of the walls, is 414 *palmi*, or 284 Paris, and 291 Engliſh feet. The length of St. Peter's church to the croſs iſle is 258 *palmi*, or 170 French, and 174 Engliſh feet. The length of the croſs iſle is 615 *palmi*, or 410 French, and 438 Engliſh feet; and including the walls, 671 *palmi*, or 461 ⅓ French feet, and 490 Engliſh. The breadth of the croſs iſle within is 103 *palmi*, or 70 ⅔ French feet, and 73 Engliſh. The height of the church from the pavement to the roof (not including the cupola) is 200 *palmi*, or 137 ⅓ French, and 144 Engliſh feet. The breadth of the *facade* or front is 390 *palmi*; the height of the ſtatues on the frontiſpiece 22 *palmi*, or 16 French, and 18 Engliſh feet; and the outward circumference of the church 3000 *palmi*.

In the temple of Solomon were included ſeveral large courts, and it was enriched with prodigious ornaments of

Compared with Solomon's temple, and St. Paul's church.

gold and silver; but the main building was by no means to be compared with St. Peter's at Rome. St. Paul's church at London is a noble piece of architecture, but much less in its dimensions than St. Peter's; its length, according to Chamberlain, being only 690 English feet, which make about 646 feet of Paris; but if we follow the measurement and design of Colin Campbell, in the first volume of his *Vitruvius Britannicus*, which seems to come nearest the truth, the length of St. Paul's will be found not to exceed 520 English feet; whereas St. Peter's (of which he gives the newest and most exact plan and elevation) takes up 650 English feet, exclusive of the portico; but in both the thickness of the walls is included. St. Peter's, according to my measure, is 228 common paces in length, of which paces the length of St. Paul's at London, from the *facade* to the center of the cupola is 124, and the whole length 222. The length of the cross isle from the north to the south door is 115, and the breadth of the church in other parts is 46 such paces. The diameter of the cupola is 53, and the circumference of the first gallery 156 common paces. In an apartment in the upper part of St. Paul's is a wooden model of St. Peter's church; but so inaccurate, that they who judge of the two churches by it will be greatly mistaken.

After all the attention and charge in building St. Peter's, it has not been preserved from the common fate of all sublunary things; *i. e.* it has a mixture of imperfections; but instead of enlarging on them, or examining the justness of such censures on this superb edifice, give me leave to refer you to the introduction to the first part of the abovementioned Mr. Campbell's *Vitruvius Britannicus*.

Height of the cupola of St. Peter's.

It is universally agreed that the cupola of St. Peter's is a work of astonishing art and grandeur, and at a considerable distance impresses on the mind a magnificent idea of the city in which it stands. The height from the pavement of the church to the top of the cross is 593 *palmi*, or 405 French, and 432 English feet. The outward circumference of the dome is 620 English feet; and the inward diameter, which is equal to that of the Pantheon, is 191 Roman *palmi*, or 131 $\frac{1}{3}$ French, and 143 English feet. The first gallery in the cupola I found to be 214 common paces round.

Dome, by whom built.

This dome was built under the pontificate of Sixtus V. Jac. de la Porta and Domenico Fontana being the architects; however, the honour of the undertaking and the design is due to the great Michael Angelo. That celebrated artist,

upon

upon hearing ſome perſons crying up the *rotunda* as a work of antiquity never to be paralleled, ſaid, That he would not only build a dome equally large, but build it in the air; and he afterwards made his aſſertion good. Gioſoppe d' Arpino drew the deſigns for the moſaic ornaments in the cupola, among which the four evangeliſts, in four large oval compartments, are particularly admired. This amazing ſtructure reſts on four pillars, each of 90 *palmi* in diameter; each of which is adorned with a white marble ſtatue, twenty-two *palmi* high, without the pedeſtal. The firſt is St. Veronica by Franceſca Mochi; the ſecond is St. Helena, by Andrea Bolgi; the third St. Andrew, by du Queſne, or du Queſnoy; and the fourth St. Longinus, was done by Bernini, who alſo deſigned theſe ornaments. As for theſe ſtatues, ſome give the preference to St. Andrew, which is indeed a maſter-piece of du Queſnoy, ſurnamed *il Fiammingo*, or the Fleming; and the only ſtatue he ever made, beſides that of St. Suſanna, in the church of S. Maria di Loretto, near Trajan's pillar at Rome; both are particularly admired for their drapery. In that of St. Veronica, the piece of linen on which is ſuppoſed to be the impreſſion of Chriſt's face, ſeems as it were blown back by the wind, which from the circumſtances of the ſtory is reckoned a beauty; as St. Veronica, upon receiving back the cloth from our Saviour, is ſaid to have withdrawn in great haſte. Bernini, by the niches he made in the pillars for the above-mentioned four ſtatues, and eſpecially by the ſtairs along the foundations of the pillars, for going down into the vaults, or *ſacre grotte*, was cenſured for having weakened the foundations to a great degree; and ſoon after a cleft diſcovered itſelf in the cupola, occaſioned by a violent clap of thunder. Bernini, who, otherwiſe, was far from being of an affable behaviour, met with very few friends to oppoſe the general clamour againſt his temerity, as the cauſe of this unhappy accident; ſo that he was near loſing his head on that account, which he ſaved only by his ſucceſs in removing and erecting the obeliſk in the piazza Navona. Michael Angelo, the deſigner of this dome, was apprehenſive of ſuch an accident; and earneſtly deſired that theſe four main pillars, with their foundations, ſhould not be in the leaſt altered or meddled with. The unhappy conſequence has ſhewn how commendable it would have been to follow his advice; ſince all admirers of architecture cannot but be concerned at this flaw in ſo noble a ſtructure, which comes as near to the ſummit of perfection as is poſſible for

any of the works of mortals to arrive at. In the year 1700 this cleft in the cupola was widened by an earthquake; but by reaſon of its great height it is ſcarce diſcernable from below, unleſs one be previouſly informed of it: however, from the upper galleries are plainly ſeen two clefts or fiſſures, oppoſite to each other, and one of them covered with an iron cramp of a hand's breath.

Reliques. Over each of theſe four ſtatues is a fine *tribuna*, or gallery, from whence, ſeveral times in the year, the reliques, which are kept in a particular chapel are expoſed to public view, of which there are great numbers *.

In the vaults under the pedeſtals of each of the four ſtatues an altar is erected, on which the hiſtory of the ſaint, whoſe ſtatue ſtand over it, is repreſented, in moſaic-work, by Fabio Chriſtofori, from the deſigns of the famous Andrea Sacchi. Under theſe four altars are ſteps leading down to the other ſubterraneous vaults, which are full of excellent moſaic, that being the only work which could be proof againſt the dampneſs of the place. This moſaic-work was formerly the pavement of the old church of St. Peter. Theſe vaults are crowded with the tombs of the ſaints, which being too ſacred to be broken down or removed, are incloſed with a wall, ſo that there is no ſeeing any thing here without a torch. The pavement is ſuppoſed to have been made in the time of Conſtantine the Great, and conſiſts of porphyry and other kinds of marble. Here was interred queen Chriſtina of Sweden; and near her ſtands a ſtatue of Chriſt, in white marble, in the old Gothic taſte; and on all ſides here are ſeen ſtone coffins of the popes and cardinals of paſt ages. Adrian IV. lies in a very large coffin, made of a ſingle piece of granate, brought out of Egypt at the ſame time as the Vatican obeliſk, and ſuppoſed to be the largeſt piece of its kind in that form.

Tombs of two emperors. Formerly the emperors Honorius, Theodoſius, and Otho II. lay here ſeparately in very ſuperb monuments; but in ſucceeding ages, the popes have thought fit to put their coffins to other uſes, laying the three emperors bones together in a kind of hole, not unlike an oven. Poſſibly the ſecret motive of the popes was utterly to efface and extinguiſh all remembrance of the ſupremacy which formerly belonged to the emperors of Rome, and eſpecially of thoſe emperors who

* The tedious catalogue of the fictitious reliques which the author gives are omitted here, and in moſt other parts of this work, as they can afford but little entertainment to the Engliſh Proteſtant reader.

were

were of Otho the ſecond's reſolute temper. Beſides queen Chriſtina, here are buried other illuſtrious perſons of that ſex, as the empreſs Mary, Honorius's conſort, in whoſe grave was found gold, ſilver, and jewels to a very conſiderable value; the latter were diſpoſed of in the veſtry, and the former in buiding the new church; Agnes, wife of the emperor Henry III. and Charlotte of Luſigan, queen of Cyprus, who died at Rome in the year 1487. The architect Bramanta, author of the firſt plan of St. Peter's church, has alſo the honour of being buried here. Not far from this laſt is the tomb of Venerable Bede. Here is alſo to be ſeen the ſtone on which the emperors formerly kneeled at their coronation; and a white marble ſlab, on which is engraven counteſs Matilda's donation to the holy ſee; the original, as is pretended, is ſtill remaining in the papal archives. The inſtrument is but ſhort, and now quite illegible; ſo that all one has to do is to believe, or at leaſt feign a belief of it: for an hiſtorical enquiry into this pretence would meet with no favourable reception at Rome. From this prudent conſideration Bartoli cloſes his ambiguous account of the manifeſtly falſe donation of Conſtantine the Great to the church, with theſe words: *Nos ſumus in terris amicis Eccleſiæ, & ideo dico, quod donatio iſta valeat*; *i. e.* 'We are in a country 'where the church is eſteemed and reverenced, and therefore 'I acknowledge the donation may be valid.'

Venerable Bede's monument.

In ſome parts of the ſubterraneous paſſages which lead to this incloſed repoſitory, and to the four altars under the four pillars, it is very dark; on which account, as is ſignified by an inſcription in Italian and Latin engraven here, no women are to be admitted into theſe vaults, except only on Whit-Sunday, when the other ſex is excluded. This order was occaſioned by a profane amour which was detected here. In theſe paſſages are ſtill to be ſeen in *freſco* a repreſentation of the form of the old Vatican and St. Peter's church before they were rebuilt, and ſeveral ancient *baſſo-relievo's*, ſome of which belonged to the old church. Here is alſo to be ſeen Jotti's firſt ſpecimen of moſaic-work, and another large piece of the ſame work formerly belonging to the monument of Otho the Second, repreſenting Chriſt ſtanding between St. Peter and St. Paul. Here is alſo a ſtatue of St. Peter in a ſitting attitude, ſaid to be the firſt which was made of that apoſtle. In another part is ſeen a marble *baſſo-relievo* of ſcriptural hiſtories belonging to the tomb of the conſul Julius

Baſſus *. Here are likewiſe a ſtatue of the Virgin Mary with the child Jeſus, in white marble, a beautiful piece of work, and brought hither from the monument of Paul V. the creation of Eve; the tomb of Paul IV. a great many ancient moſaic pieces; and ſome excellent new work, in that taſte, among the ornaments of the four ſubterraneous chapels of St. Veronica, St. Andrew, St. Longinus, and St. Helena. In the center between theſe four chapels, ſtands the Clementine chapel, or la Confeſſione de' SS Apoſtoli, directly under the high altar and the cupola of the cathedral. The wall of this chapel is incruſted with marble and porphyry, brought from Agrippina's bath, which anciently ſtood on this ſpot. A moſaic work in this chapel, repreſenting St. Peter and St. Paul is ſaid to be eight hundred years old: the fine braſs *baſſo-relievo*, together with four ſlabs, each of a ſingle piece of Serpentine at the entrance of this chapel, are very well worth ſeeing. On this altar the *pallia* are conſecrated by the Pope, and under it are kept the principal reliques belonging to this cathedral, *viz.* the remains of St. Peter and St. Paul. This place is particularly ſtiled Limina Apoſtolorum, and whoever is deſirous of a more particular account of the contents of theſe ſubterraneous places, may be gratified in Fontana's deſcription of this church; in Boſi and Aringhi's *Roma Subterranea*, and alſo in Torrigi's treatiſe *delle Grotte Vaticane:* and it is on the credit of the laſt that I venture to relate, that on the cheſt in which are kept the remains of St. Peter and St. Paul, lies a golden crucifix, weighing a hundred and fifty pounds. The expence of ſeeing theſe vaults does not exceed three *paoli* †, and a man walks before with a lighted torch all the way.

The high altar.

But leaving theſe ſubterraneous vaults, I return to the cathedral, where the *altare maggiore*, or high altar (at which the pope alone is to officiate) ſtanding in the middle of the croſs, and directly under the center of the cupola, firſt attracts the eye. According to the cuſtom of the ancients, it fronts the *tribuna*, ſo that the pope, when he ſays maſs, faces the people and the grand entrance. Over this altar is a canopy of gilt bronze, embelliſhed with four angels and a crucifix, and reſting on four large twiſted braſs pillars, caſt by Gregorio Roſſi, from a deſign of Bernini. The weight of theſe

* His coffin is of Parian marble 11¼ palms in length, 6 in breadth, and 6½ high. Baſſus died *A. D.* 359.

† 1 s. 6 d. ſterling.

pillars

pillars is ten thouſand and fifty pounds, and the metal uſed for this purpoſe formerly covered the dome of the pantheon; the four pedeſtals are of marble, and finely executed by Franceſco Fiammingo.

That Urban VIII. in erecting theſe pillars, which are ninety feet high, was not unmindful of his fame is apparent from his arms, namely, the bees which ſeem to ſwarm pretty thick among the foliages on the pillars, and on the pedeſtals. In this place one has four views, as it were, of ſo many ſpacious churches. From hence alſo there are two flights of ſteps (which are generally kept ſhut) leading to the abovementioned Confeſſio Apoſtolorum, round which in the church, are placed a hundred ſilver lamps continually burning, except on Good-Friday.

But to proceed in the deſcription of this church, I return to the main entrance, where at the two firſt pillars, which ſtand oppoſite each other, are two large ſhells or baſons for holy water, of yellow marble, which are held out by two angels of white marble: the ſhells are each of one piece of marble, as are alſo the angels that ſupport them. This work is large and beautiful, and does great honour to Auguſtino Cornachini. The moſaic image of St. Peter, over the Porta Santa, is a good piece, and done by Ciro Ferri, a Roman, who has alſo adorned with the ſame kind of work the cupola of the firſt chapel on the right-hand from the entrance, from a deſign of his maſter Pietro di Cortona. In this chapel is ſhewn a marble pillar, which belonged, as is pretended, to the temple of Jeruſalem, on which our Saviour commonly leaned when he taught there. In the ſmall chapel of S. Nicholas, biſhop of Mira, adjoining to this, is an admirable repreſentation of that ſaint in moſaic, by Fabio Chriſtofori. The cieling of the former chapel, which derives its name from a wooden croſs made by Pietro Cavallini, is painted by Lanfranchi.

On the firſt pillar in the church, facing this chapel, at which the holy-water veſſel ſtands, is the monument of the famous Chriſtina Alexandra queen of Sweden, begun at the expence of Innocent XII. from a deſign of Carlo Fontana, and finiſhed in 1702, under Clement XI. It is of white marble, with a medallion or buſt of that princeſs in *baſſo-relievo*, by Theodon, and ſome braſs ornaments by Giardini. The expence of the whole work amounted to twelve thouſand *ſcudi*, or crowns, and the body was brought hither from the Grotte ſacre, where it was depoſited before, within three

coffins, of cypreſs, lead, and common wood. The inſcription is as follows:

*Chriſtinæ Suecorum Reginæ* *
*Ob orthodoxam Religionem abdicato Regno,*
*Abjuratâ Hæreſi*
*Piè ſuſceptam ac dilectâ Romæ ſede eximiè cultam*
*Monumentum ab Innocentio XII. inchoatum*
*Clemens XI. abſolvi curavit*
*MDCCII.*

'This monument, which was begun by Innocent XII, 'in honour of Chriſtina queen of Sweden, who, for the ſake 'of the true religion profeſſed in its purity at Rome, abdi- 'cated her kingdom, and abjured hereſy, was finiſhed by 'pope Clement XI. in the year 1702.'

Paſquin made ſo free with this royal convent, as to ſtile her *Regina ſenza Regno, Chriſtiana ſenza Fede, e Donna ſenza vergogna.* 'A queen without a kingdom, a Chriſtian, or 'Chriſtina, without faith, and a woman without mo- 'deſty.'

The cupola of the ſecond chapel is an admirable piece of moſaic, by Guido Ubaldo Abbatino, from a deſign of Pietro di Cortona. On the altar of this chapel is the martyrdom of St. Sebaſtian, in oil colours, by Domenichino. There is a very valuable piece at the ſecond pillar facing this chapel, namely, the ſuperb white marble monument of the counteſs Matilda, whoſe body, in the year 1630, was found at S. Benedetto in Polirone, and brought to St. Peter's church, by order of pope Urban VIII. Among the *baſſo-relievo's* is ſeen the emperor Henry IV. without a crown, which is carried behind him by a boy, kneeling before pope Gregory VII. and kiſſing his feet. Over the tomb is the image of Matilda, a princeſs unhappily diſtinguiſhed for her exceſſive attachment and devotion to the ſee of Rome. The whole work was performed by Stefano Speranza. The inſcription is as follows:

Counteſs Matilda's tomb.

* This inſcription, and ſome others in this work, ſeem to be inaccurately copied, or carelefly printed in the German original; but no alterations have been made, unleſs where the error appeared obvious, or where the pointing was very incorrect.

*Vrbanus*

*Vrbanus VIII. Pont. Max.*
*Comitiſſæ Matildi virilis animi fœminæ,*
*Sedis Apoſtolicæ Propugnatrici,*
*Pietate inſigni, liberalitate celeberrimæ,*
*Huc ex Mantuano Sanct. Benedicti*
*Cœnobio tranſlatis oſſibus*
*Gratus æternæ laudis promeritum*
*Mon. poſ. Ann. MDCXXXV.*

'To the counteſs Matilda, a woman of a ſoul ſuperior to 'her ſex, the defender of the apoſtolical ſee, and equally 'eminent for her piety and liberality, Urban VIII. out of 'gratitude and reſpect to her memory, having cauſed her re-'mains to be removed hither from the convent of S. Bene-'detto at Mantua, erected this monument of her eternal 'fame in the year 1635.'

Oppoſite to this is the monument of pope Innocent XII. which he cauſed to be made at the beginning of his pontificate, with this ſhort inſcription only:

*Innocentius XII. Pont. Max.*

This is perfectly agreeable to the plainneſs of the monument, which coſt but ſix hundred *ſcudi*, or crowns. This humility appears the more ſingular, as, during his pontificate, he laid out eight hundred and ſeventeen thouſand ſix hundred Roman *ſcudi*, or crowns, ſterling, in ornamenting this cathedral: but it is not unuſual for pride to aſſume the appearance of an abject humility.

In the Capella del Sagramento, which is the third in this row, is an admirable tabernacle of *lapis lazuli* and gilt bronze, with an angel of braſs on each ſide of it; the whole was deſigned by Bernini. Capella del Sagramento.

The picture of the Holy Trinity is by Pietro di Cortona, who alſo deſigned the moſaic-work in the cupola, which was executed by Abatino. In the middle of this chapel is a large braſs monument of Sixtus V. by Antonio Pollajolo, a Florentine. The ſtatue of this pope lies on a low bed of ſtate. Under the next arch is the admirable monument of Gregory XIII, who is repreſented as giving the benediction with a ſalamander at his feet, and on each ſide a ſtatue of one of the Virtues, in the gigantic taſte. Theſe two ſtatues,

that of the pope, the ſarcophagus, and the pedeſtal, conſiſt only of five vaſt blocks of white marble, and are finely executed by Camillo Ruſconi, a Milaneſe. Oppoſite to this is the monument of pope Gregory XIV. without the leaſt ornament belonging to it. On one of the large pillars, which on this ſide ſupport the cupola, is a ſtatue of St. Jerom in the wilderneſs, accounted one of Muziani's beſt performances. On the other ſide of the pilaſter ſtands an old braſs ſtatue of St. Peter, which is much reſorted to by the vulgar, who are continually kiſſing its feet, and rubbing their heads againſt it. It is ſaid to have been caſt in the time of Gregory the Great, from the fragments of a demoliſhed ſtatue of Jupiter Capitolinus; and Leo Iſauricus Iconoclaſta in vain threatened Gregory II. that he would come and break it all to pieces. Some pretend to ſay that the ſtatue did not undergo a ſecond fuſion; but that a few alterations ſerved to make a St. Peter of the pagan Jupiter: however, I muſt own this conjecture ſeems to me not at all well grounded. The alteration made required nothing leſs than that the whole ſhould be caſt again; for this ſtatue ſits in a chair, with the keys in the left-hand, which lies upon its breaſt, and the right-hand is a little raiſed, with the two fore-fingers erect, as if pronouncing a benediction, a poſture which agrees with no ſtatue leſs than with that of Jupiter. Over the head is a glory, which looks more like a ſmall cart-wheel with the nails, than the radiancy of an illuminated head.

Worſhip of Peter's ſtatue.

Farther, on the right-hand ſide, is the rich Gregorian chapel, dedicated to the Virgin Mary, on which Gregory XIII. ſpent eighty thouſand *ſcudi*. The architect of it was Giacomo della Porta; and the pope cauſed the body of St. Gregory Nazianzen, which formerly lay in the Benedictine nunnery near the Campus Martius, to be removed hither.

Capella Gregoriana.

In the croſs iſle on the right, are three altars, adorned with as many celebrated pictures; the firſt, by Angelo Caroſelli, a Roman, is St. Wenceſlaus, duke of Bohemia; the ſecond, by Valentin, a Frenchman, repreſents the martyrdom of the ſaints Proceſſus and Martinian; and the third, by Pouſſin, is the martyrdom of St. Eraſmus. Here, and at the altars on the other ſide of this iſle, are ſeveral beautiful pillars of porphyry, *negro*, and *giallo antico*. On one of the altar-pieces was formerly a picture by the famous Lanfranchi, repreſenting Chriſt walking on the ſea, and holding up St. Peter, who had begun to ſink; but in its place now ſtands a moſt excellent piece of moſaic-work, which exhibits in an infinite

infinite variety of colours twenty-four angelic and human figures. A like alteration has been made at the altar of St. Michael the arch-angel in the monument of St. Petronilla, by Quercino.

Next to this is the ſtately monument of Clement X. of which Mattia de Roſſi was the architect: the pope's ſtatue was done by Hercole Ferrata, that of Faith by Lazzaro Morelli; Conſtancy is the work of Gioſeppe Mazzoli; and the two Fames, with other ornaments, of Filippo Carcano; and laſtly, the *baſſo-relievo's* on the ſarcophagus are by ſome attributed to Pariſi, and by others to Leonardo Retti. Tomb of Clement X.

The farther end of the church is taken up by the Altare della Catedra di S. Pietro, where the wooden pulpit of that apoſtle is kept incloſed in another of gilt bronze, and ſupported by two of the Greek and two of the Latin fathers, *viz.* St. Chryſoſtom, St. Athanaſius, St. Auguſtin, and St. Ambroſe; all four are very large, and of gilt bronze, ſtanding on four ſtately marble pedeſtals. Over the pulpit is a glory of the ſame metal, and in the center of it the Holy Ghoſt is repreſented in the form of a dove, with rays iſſuing from all parts of it. The whole work, which coſt a hundred and ſeven thouſand five hundred and fifty-one *ſcudi*, or crowns, was deſigned by Bernini, and caſt by Giov. Piſcina. Altare della Catedra di S. Pietro.

Before this altar ſtands a large bronze lamp, made by order of Clement XI. who granted to all the religious orders the privilege of having the image of their founders placed here, and gave the precedency to thoſe orders which were moſt expeditious in paying this honour to their founders. The Dominicans were the firſt in accepting of the pope's indulgence. The ſtatue of their founder is cut out of a ſingle block of marble, which, before it came into the ſculptor's hands, coſt two thouſand Roman *ſcudi*, or crowns. His countenance and attitude ſtrongly expreſs the vehemence and rigour which too often influence his diſciples in the proceedings of the inquiſition. At his left-ſide is a dog with a flaming torch, which is the arms of the above-mentioned formidable tribunal. Le Gros has eminently ſhewn his uſual ſkill in this ſtatue, which was ſet up in the year 1706. Oppoſite to it, ſome years ago, namely, in the pontificate of Benedict XIII. the ſtatue of St. Francis was likewiſe ſet up here; but the other orders have not yet thought fit to take the advantage of the pope's grant; and as the two chief

places

places are now taken up, it is probable the others will a long time remain vacant. As for the humble ſociety of the jeſuits, I dare anſwer that they will be none of the firſt to fill one; their known maxim being *aut Cæſares, aut nihil.*

The inſtitution of the Carmelites, as deriving their origin from the prophet Elijah, was aſſented to and confirmed in all the forms of law by Benedict XIII. yet they have hitherto delayed publicly to aſſert the antiquity of their order, by erecting the ſtatue of their founder in this place.

Monument of Urban VIII.

On the right-hand, as one goes to the Altare della Catedra, is the monument of Urban VIII. of black marble, by Bernini. That this pope was of the Barberini family may be known by the multitude of bees ſcattered over it; but the moſt ingenious devices loſe their agreeableneſs by a too frequent repetition. Beſides, nothing ſhould have place in a mauſoleum but what is ſolemn and grand; in other reſpects, the ſkill of the ſtatuary is truly admirable, and eſpecially in the two ſtatues of Charity and Conſtancy.

Monument of Paul III.

Oppoſite to this is the monument of pope Paul III. of the Farneſe family; it was deſigned by Michael Angelo, and executed by Della Porta. The whole work is ſaid to have coſt twenty-four thouſand *ſcudi*, or crowns. Two marble ſtatues, in a reclining poſture, on this monument, are particularly admired; one repreſents Truth, or Prudence, as a woman of a mature age, and ſerious countenance, with a plain and modeſt drapery; but the other ſtatue, repreſenting Religion, is quite a contraſt to this, being a young wanton female, with a beautiful face, and in an indolent attitude. It is ſaid that a Spaniard, who, Pigmalion like, was enamoured of this ſtatue, concealed himſelf in the church in order to be locked in, and was detected in ſuch indecent practices, as, in any other popiſh country, would have coſt him his head; but as he was a relation of cardinal Caraffa, he came off with a reprimand only *. This, however, occaſioned a light drapery of bronze, like a ſhift, to be added to this ſtatue, reaching from the breaſt to the knees. She holds in her hand a flaming heart, and ſome make no ſcruple of ſaying, that this ſtatue was deſigned for Clelia Farneſia, a daughter of pope Paul III. which he had whilſt a cardinal. He had alſo a ſon, called Pietro Aloyſio Farneſe.

The next is the fine monument of Alexander VIII. which was not completed till the year 1745, and is curiouſly a-

* A like amour of Praxiteles with the Guidian Venus is related by Pliny, *Hiſt. Nat. lib.* 36. c. 5.

dorned

dorned with *verde antico*, and an oriental yellow marble, not unlike agate.

Oppoſite to the altar is a picture of St. Peter healing the lame man at the door of the temple of Jeruſalem, in oil colours, by Civoli; but being extremely damaged, it is to be replaced by another in moſaic-work.

At the Altare di S. Leone il Grande is a very curious *baſſo-relievo* on a ſingle block of marble; it contains a group of eighteen perſons, of whom ſeven are very large, finely executed in *alto-relievo*. The ſubject is Leo the Great threatening Attila, king of the Huns, with the vengeance of St. Peter and Paul (who are ſeen in the air with countenances full of reſentment) in caſe he ſhould offer to attack Rome. According to Bellori, Aleſſandro Algardi, a Bolognese, worked cloſely at this piece for the ſpace of five years, and was rewarded by Innocent X. with ten thouſand, or, as ſome ſay, thirty thouſand *ſcudi*, or crowns. The figures in the front of this noble piece are almoſt detached from the ground, and may be called ſmall ſtatues; which, however, with all the reſt, were cut out of one piece of marble. The next monument in order is that of Alexander VII. which is an admirable ſpecimen (though not one of his beſt pieces) of the ſkill and genius of Bernini. The pope is repreſented kneeling betwixt four large ſtatues of ſo many Virtues: To one of them, which is ſuppoſed to be Charity, ſome connoiſſeurs object, that the breaſts hang down too low; however this mauſoleum is a greater ornament to the church, than the life of Alexander VII. was to the papal See. The Roman-catholics themſelves do not ſcruple to ſay, 'that when 'a cardinal he was a ſaint, but when he was pope he proved 'a devil.' Near this mauſoleum are ſeveral confeſſionals, with different inſcriptions, as, *Pro lingua ſuperioris Saxoniæ, pro lingua Illyrica, pro lingua Hiſpana*, &c. that every one may know where to addreſs himſelf to a confeſſor who underſtands his language. Formerly here alſo ſtood a braſs veſſel, in which, during the firſt perſecutions, the blood of the martyrs is ſaid to have been received; but it is now locked up in another place.

Fine baſſo-relievo.

Veſſel for receiving the blood of the martyrs.

The painting in *freſco* by Romanelli over the veſtry-door, repreſenting St. Peter exerciſing a poſſeſſed perſon, was formerly on the other ſide of the church, where the monuments of Alexander VII. now ſtands, and was removed hither together with the wall.

The

Chains of Peter and Paul.

The veſtry is an octagonal building, and ſtands a little detached from the church. Over the door, on the inſide, are ſhewn large iron chains, pretended to have been thoſe of St. Peter and St. Paul. Here are to be ſeen ſome valuable paintings, and abundance of reliques, moſt of which are, on Eaſter-Monday, expoſed to public view.

In the wardrobe adjoining to it is kept the extraordinary furniture of the cathedral; particularly a ſet of hangings, conſiſting of above thirty thouſand ells of crimſon damaſk, enriched with a gold-lace, four inches broad, and ſaid to have coſt a hundred thouſand *ſcudi*, or crowns.

Gregory's chapel.

The next chapel, and the firſt that was finiſhed in the church, is that of Gregory the Great. It was built by Clement VIII. from a deſign of Della Porta; and from that pope it is alſo called Capella Clementina. Under the altar lies the body of Gregory the Great. The altar-piece, painted by Sacchi, repreſents the ſtory of a Poliſh embaſſador deſiring ſome reliques of the pope, who gave him a handkerchief full of earth from Veſpaſion's amphitheatre. The embaſſador expreſſed no ſmall diſpleaſure at this apparent mockery; but by a miracle inſtantaneouſly wrought by the pope, he became convinced that this earth was impregnated with the blood of martyrs; though from hiſtory one would rather think, it muſt be with the blood of wild beaſts.

Sacred earth from an amphitheatre.

Four of the fathers of the church, and other moſaic figures in the ſmall cupola of this chapel, are by Marcello Provenzale.

Fine piece of moſaic.

Oppoſite to this chapel is an admirable piece of moſaic-work, of the death of Saphyra, containing twenty-three figures as big as the life, and in variety of habits. It was done from a painting of Roncalli delle Pomerancie.

Next to this is the monument of Leo XI. of white marble, by Algardi. The pope and two of the Virtues ſtanding by him, are bigger than the life; but what is moſt admired is the *baſſo-relievo* on the tomb, repreſenting the ſubmiſſive reconciliation of Henry IV. of France to the Roman church.

Oppoſite to Leo XI. lies Innocent XI. of the Odeſchalchi family, with a fine monument, where Moinot, a Burgundian, has immortalized his ſkill in the *baſſo-relievo's* and other parts of the ſculpture to be ſeen on it.

The chapel contiguous to it, dedicated to the immaculate conception of the Virgin, is called Cappella del Coro. Here the offices which require muſic are ſolemnly performed, for

which it is very well adapted. The band of muſic ſtands the pope in five thouſand *ſcudi*, or crowns, a year.

Under the altar is buried St. John Chryſoſtom, patriarch of Conſtantinople; and over it is a white marble *pietà*, by Michael Angelo, with a crown of gold over the heads of the Virgin Mary and our Saviour. In this chapel lies alſo Clement XI. of the Albani family; but his tomb has nothing remarkable. Clement the eleventh's tomb.

Further towards the main entrance of the cathedral is the monument of Innocent VIII. the braſs ſtatues, and other ornaments of which were caſt by Antonio Pollajuolo. On this monument are the following words: Tomb of Innocent VIII.

*In innocentia mea ingreſſus ſum, redime me, Domine, & miſerere mei.*

'I have walked in my innocence; redeem me, O Lord, 'and be merciful unto me.'

And under them is this inſcription:

*Innocentio VIII. Cybo Pont. Max.*
*Italicæ pacis perpetuo cuſtodi,*
*Novi Orbis ſuo ævo inventi gloriâ,*
*Regi Hiſpaniarum Catholici nomine impoſito,*
*Crucis ſacroſanctæ repertæ titulo,*
*Lanceâ, quæ Chriſti hauſit latus,*
*à Bajazethe Turcarum Tyranno dono miſſâ*
*æternùm inſigni*
*Monumentum è vetere Baſilica huc tranſlatum*
*Albericus Cybo Malaſpina*
*Princeps Maſſæ,*
*Ferentilii Dux, Marchio Carrariæ, &c.*
*Pronepos*
*Ornatius auguſtiuſque poſuit Anno Dom.*
*MDC XXI.*

'To the memory of pope Innocent VIII. of the Cibo 'family, the conſtant preſerver of the tranquility of Italy, 'whoſe happy pontificate was diſtinguiſhed by the diſcovery 'of the new world; by the grant of the title of His Catho-'lic Majeſty to the king of Spain; the invention of the ſa-'cred croſs; and by the preſent of the ſpear which pearced 'our Saviour's ſide, ſent by Bajazet, emperor of the Turks,

'Alberic

'Alberic Cibo Malaſpina, prince of Maſſa, &c. his great-'grandſon, erected this monument, which he removed hi-'ther from the old cathedral, and embelliſhed it with addi-'tional ornaments in the year 1621.'

In the next chapel is an altar-piece of the Virgin Mary's purification; formerly painted by Romanelli, but ſince altered to a charming piece of moſaic, in which are repreſented ſeventeen large figures, one of them bearing a lighted torch. The laſt chapel in this cathedral was built by Innocent XII. who, that nothing might be wanting to its magnificence, ordered the admirable porphyry coffin, which is ſaid to have contained the body of the emperor Otho II. to be brought hither, and converted into a font. The marble-work is by Fontana; the ornaments of gilt braſs were caſt by Giardino, and deſigned by Theodon. The baptiſm of Chriſt, on the altar, is a fine piece of painting, by Carlo Maratti.

Number of pillars, altars, &c.

In St. Peter's church are about a hundred and eighty large marble pillars; the ſquare pilaſters were incruſted with red marble by Innocent X. and adorned with white medallions or buſts of the popes, and white doves, with green branches in their bills, being the arms of that pope, in *baſſo-relievo*. The number of altars in this church are twenty-nine; and the pavement is all over marble. Every thing here is kept with ſuch neatneſs and order, that it looks like a new-built church; and upon the leaſt appearance of any duſt on the walls or cieling, people are drawn up in machines made for that purpoſe to take it away. The duſt is not ſwept off, as that would be only driving it from one place to another, beſides damaging the work with bruſhes or brooms; but is wiped off with linen cloths. No leſs than fifty perſons are appointed for this office. The great care obſerved in keeping the church clean made me wonder they ſhould ſuffer birds to fly about in it, among which were ſome pigeons; but whether this was owing to the difficulty of catching them, or to a kind of ſuperſtitious regard to that bird *, I cannot determine. The church is ſomewhat dark, on account of the thickneſs of the walls and the ſmallneſs of the

Obſervations on moſaic work.

* The Ruſſians, till the time of Peter the Great, ſcrupled to eat pigeons, becauſe the Holy Ghoſt had appeared in that form. Of a piece with this, is the profound reaſoning of thoſe caſuiſts who have begun to eat fleſh on Fridays during the year in which the feſtival of the nativity falls on that day, quoting theſe words in the firſt chapter of St. John, 'The word was made fleſh.'

windows:

windows: For the ſame reaſon it is alſo damp, which is ſuch a prejudice to the pictures on canvaſs or wood, that it has been found abſolutely neceſſary, as they decay, to ſupply their places with unperiſhable pieces in moſaic work. It may not be improper here to give ſome account of this curious art which is ſo often mentioned in the deſcription of the churches at Rome. That the ancients carried their repreſentations of inlaid precious ſtones to great perfection, appears from Pliny, lib. xxxvii. where he ſays, that Pompey, in a triumphal proceſſion, had his effigy, conſiſting of pearls, curiouſly arranged, carried in the ſpectacle, *veriore luxuriæ triumpho*, which was 'rather the triumph of luxury than valour,' as that author adds. But this I do not take to have been the ſort of work in queſtion, which was rather what the Romans called *lithoſtrata* or *opera muſiva teſſellata, vermiculata, ſectilia*, and the artiſans *muſearios*, or *muſivarios* †. The materials uſed by the moderns for theſe works are little pieces of glaſs of all the different ſhades in every tint or colour, like thoſe of the fine Engliſh worſted uſed in needle-work. The glaſs is firſt caſt into thin cakes, which are afterwards cut into long pieces of a different thickneſs. Many of the pieces uſed in the works on roofs and cielings, which are conſequently ſeen only at a great diſtance, appear to be a finger's breadth; but the finer works conſiſt only of glaſs pins, if I may call them ſo, not thicker than a common ſewing needle, ſo that a portrait of four feet ſquare ſhall take up two millions of ſuch pins or ſtuds.

Theſe pins are ſo cloſely joined together, that after the piece is poliſhed (which is done in the ſame manner as looking-glaſſes are poliſhed) it can hardly be diſcerned to be an arrangement of an infinite number of particles of glaſs; but rather looks like a picture painted with the fineſt colours, with cryſtal placed before it. The ground in which theſe vitreous pieces are inlaid, is a paſte compounded of calcined marble, fine ſand, gum *tragacanth*, whites of eggs, and oil. It is at firſt ſo ſoft, that the pieces are eaſily inſerted, and upon any overſight, may be taken out again, and the paſte new moulded for the admiſſion of other pins or ſtuds; but by degrees it grows as hard as a ſtone, ſo that no impreſſion can be made on the work. This paſte is ſpread within a

† *Vide Cod. lib.* x. *tom.* lxiv. *de artificum excuſatione, Spartian. in vita Peſcenni Nigri, & Inſcriptiones Gruterian. paſſim.* But the moſt ancient account of ſuch kind of work is in the firſt chapter of Eſther, v. 6.

wooden frame, which, for the large pieces, muſt not be leſs than a foot in breadth and thickneſs. This frame is faſtened with braſs tacks to a plate of the ſame metal, or to a ſtone ſlab; and as in capital pieces, which are often twenty feet by fifteen, this paſte-ground muſt be above three quarters of a foot deep, and the pins or ſtuds as long, it may eaſily be conceived of what weight ſuch a piece muſt be. The pieces deſigned for roofs, or any diſtant place, are not poliſhed; but in the altar-pieces, &c. nothing is wanting to give them the moſt beautiful and ſplendid appearance. A piece of about eighty ſquare feet, if performed with tolerable care and delicacy, will employ eight artiſts for the ſpace of two years. The ſtuds of the ſeveral colours lie ready before the artiſt in caſes, as the letters are laid before the compoſitors in a printing-houſe; and ſuch is their accuracy in imitating the fineſt ſtrokes of the pencil, that the only apparent difference betwixt the original painting and ſuch a copy, is, that the latter has a much finer luſtre and the colours are more vivid. All the altar-pieces in St. Peter's church are to be done in moſaic work; ſeveral popes, in imitation of Innocent XII. having left proper funds, by will, for that purpoſe, which, by private legacies that are daily given, are continually augmenting. Under Benedict XIII. only three altar-pieces were executed in moſaic; the cathedral at Benevento being the favourite object of his munificence.

The cutting of the glaſs after fuſion is performed on the top of St. Peter's church, and the work or the arranging and fixing of the ſtuds is carried on in an edifice for that purpoſe behind the church. The ſtuds uſed in the old moſaic-works are very large, and often covered either with ſilver or gold. Towards the end of the thirteenth century, at the ſame time that Giovanni Cimabue, a Florentine (who was born in 1240, and died in the year 1300) had began the reſtoration of painting by his improvements in deſign, Andrea Taffi his countryman brought the moſaic-work into greater vogue; having learned the art from Apollonius, a Greek, who had given ſome admirable ſpecimens of his ſkill at St. Mark's church at Venice: He likewiſe taught him the method of enamelling, and eſpecially of preparing the gems and vitreous compoſitions for moſaic-work.

This curious art has been greatly improved during theſe two laſt centuries, as may be ſeen by the coarſe works of the old ſmall cupola's in St. Peter's, where the ſtuds are made of burnt clay, and varniſhed with ſeveral colours on the ſur-

face only; but they are gradually taken away to make room for the finer work of later times.

The modern moſaic muſt be alſo diſtinguiſhed from the Florentine work, which conſiſts of ſparks of gems and ſmall pieces of the fineſt marble, ſet together in imitation of birds, flowers, &c. as a cabinet-maker inlays a table or cabinet with variety of figures in wood of different colours; hence it is called *pietre pretioſe commeſſe*.

But it is not ſufficient to take a view only of the cathedral of St. Peter's, and the vaults under it; its upper parts preſent ſuch objects, that no traveller can grudge the labour of going up to the globe or ball on the top. The firſt winding aſcent or ſtair-caſe, if I may term it ſo, which begins not far from the Capella del Coro, is without ſteps, ſo that a horſe may go up and down; the chief reaſon of this contrivance was, that the proviſions for the workmen who lived above, and materials for building the church, might be more conveniently carried up by aſſes. At the door of this place the porter requires every one's ſword, which, on coming down, is redeemed for a *paolo*, or ſix-pence. This is the only fee permitted to be taken, according to an inſcription engraven on the wall; yet here and there in the upper parts of the edifice one meets with thoſe who break through that order. Underneath the aſcent are ſeveral men employed in beating of *geſſo* (which is the worſt ſort of *gypſum* or ſtone plaiſter, the beſt being called *ſtucco*;) and this they do either by way of penance, or to procure a diſpenſation which they have not money to purchaſe. After going up the firſt aſcent and about two hundred and eighty ſteps higher, one enters into a gallery within the church near the roof. This gallery has no balluſtrade, but is broad enough to walk in without any danger. From this place the extraordinary ſize of the moſaic images appears, which, from the pavement below, ſeem to be only of the natural dimenſions; to mention one inſtance, viz. the length of St. Peter's keys, which is no leſs than thirty-three Roman palms. The inner gallery of the cupola is ſtill much higher than this.

Here may be alſo ſeen the true dimenſions of thoſe gigantic ſtatues of Chriſt and his apoſtles over the frontiſpiece. In Auguſt 1729, the head of St. Matthew's ſtatue was ſtruck off by a flaſh of lightning; but the ſaint was not ſuffered long to remain in a matilated condition. The dome of the grand cupola may properly be ſaid to be double; the ſtair-caſe runs above the inward dome for fifty-eight ſteps, while the

Largeneſs of the ſtatues on the roof.

outward dome, or cupola is ſeen above; the concavity of which anſwers to the convexity of the dome beneath. Twenty-two ſteps higher brings one to the outward gallery of the cupola, round which there is an iron balluſtrade. Here are fine pillars round the cupola ſeven common ſpans and a half round, and twenty-four ſpans high, without the pedeſtals. Betwixt theſe pillars are glaſs-windows, which admit the light into the great cupola; they alſo ſupport the inner dome, over the convexity of which one aſcends twenty-three ſteps higher, holding by a rope, inſtead of a balluſtrade.

Here alſo one climbs between the concave and convex domes, which brings one to the top of the great cupola, and the lanthorn, which has an opening towards the city. This part, in the evening of St. Peter's-day, is illuminated with nine lamps: from hence there is a proſpect of the ſea, though it be forty Italian miles diſtant from Rome. On the wall is the following admonition:

*Quincunque auſu temerario præſumſerit ſacroſanctum hunc locum, quo modo libet, coinquinare, indignationem Dei Omnipotentis, ac Beatorum Petri & Pauli, Apoſtolorum ejus, noverit ſe incurſurum, & in alias corporales pœnas arbitrio Sac. Congregat. Rev. Fabricæ, &c.*

'Whoever ſhall preſume in any manner to pollute this 'ſacred place, let him know that ſuch impious raſhneſs ſhall 'incur the wrath of Almighty God, and of his bleſſed apo-'ſtles St. Peter and St. Paul, beſides corporal penalties, to 'be inflicted at the pleaſure of the ſacred commiſſion for 'managing all the concerns of this auguſt and venerable 'edifice.'

This caution is repeated likewiſe in the Italian language.

From hence one aſcends a wooden ladder of fourteen, and then another of iron with twelve ſteps, by which, and through a very narrow aperture, one comes at length to the copper ball on the top of the cupola, which, it is ſaid, will contain two-and-thirty perſons; but it is hardly capacious, of ſuch a number, unleſs they were ſtowed like ballaſt in a ſhip. The diameter, taken by the iron croſs hoops which bind this work together, is twelve common ſpans, or near eight feet; but others make the diameter eleven *palmi*, or Engliſh feet, and one third. This ball, and the croſs on the top of it, which is nineteen *palmi*, or fifteen Engliſh feet and a half high,

were caſt by Sebaſtiano Torriſani. According to the computation of Mr. Tarade, chief engineer to the French king in Alſace, publiſhed at Paris in 1713, this globe is about ſix *toiſes* * lower than the top of the tower at Straſburg.

Whoever is deſirous of an authentic and accurate account of the whole ſtructure of St. Peter's church at Rome, will be completely ſatisfied in the *Architettura della Baſilica di S. Pietro in Vaticano, Opera di Br. Lazari, M. A. Bonarota, Carlo Maderni & altri famoſi Architetti, intagliata da M. Ferraboſco, Roma* 1684, *fol. cum figuris*; in Fontana's Latin and Italian works, publiſhed in folio 1694, with fine copper-plates; *Il Tempio Vaticano e ſuo Origine con gli Edificii più conſpicui antichi e moderni*; in the learned jeſuit Bonanni's *Hiſtoria Templi Vaticani, Romæ, fol.* 1700; and likewiſe in the jeſuit Donato's treatiſe *de Urbe Roma, lib.* iv. *c.* 9.

Any perſon duly viſiting this church, obtains every time an indulgence for ſix thouſand years, which is the leſs doubted by thoſe who believe St. Peter to be the doorkeeper of the kingdom of heaven, whoſe good-will muſt certainly go a great way towards an admittance there. This patron of the cathedral was pleaſed, in a miraculous manner, to cauſe a ſpring to flow near it towards St. Martha's church, the water of which is uſed in the Pope's bakehouſe near the Vatican; and his holineſs's bread is accounted the beſt in all Rome.

The beſt bread in Rome.

Adjoining to St. Peter's church, on the north-ſide is the ſpacious palace of the Vatican, in which are twelve thouſand five hundred and twenty-four rooms, or apartments; and the governor aſſured me, that in this palace there are eleven thouſand two hundred and forty-ſix chambers, twenty-two courts, and twelve hundred hearths or fire-places. No traveller can be ſuppoſed either to have opportunity or inclination to examine into the truth of this account, ſo that we muſt depend on the veracity of the pope's officers and domeſtics; and their authority for what they advance is the wooden model of this palace, which at preſent is not to be ſeen; Clement XI. upon his exaltation to the papal dignity, having appropriated to himſelf the room wherein it ſtood, along with ſome other models. It was very much damaged by the removal, and is not yet repaired; ſo that it is kept locked up, and is never ſhewn to ſtrangers. The loſs of the model of St. Peter's cathedral, by Antonio Sangallo, is juſtly to be lamented, as it was a work of ſuch accuracy and beauty, that it coſt above

Largeneſs of the Vatican palace.

*Thirty-ſix feet.

thirty thouſand *ſcudi*, or crowns. Though this may appear a vaſt ſum for ſuch a piece of work, yet it is far ſhort of what the king of Portugal laid out in a model of this ſame cathedral; in which every particular ornament to be ſeen in the original, was repreſented in miniature, even to the gems, *&c.* The whole expence of this admirable model is ſaid to have amounted to near a hundred thouſand dollars *.

This palace having been built and enlarged at different times, there is no proportion or ſymetry obſerved in its ſeveral parts; and to avoid damaging the fine area before St. Peter's church, it has not ſo much as a portico in front. The entrance to it on that ſide next the church is near the above-mentioned ſtatue of Conſtantine the Great, by Bernini. The fine marble ſteps there, by the ſame architect, lead to the Sala regia, and the adjoining apartments. Further on the right-hand-ſide of the great area is another entrance, where the Switzers have their main guard; and over the door is a moſaic-work of the Virgin Mary, with St. Peter and St. Paul, by Fabio Chriſtoſori, but deſigned by Gioſeppe d'Arpino: from hence, by aſcending a pair of ſtairs, which lead to the grand apartments of this palace, one has a view of three galleries over each other, in which Raphael immortalized his name by his amazing ſkill. The middle gallery leads into an apartment, which at preſent is made uſe of for a conclave, and is called Le Loggie, and alſo Raphael's Bible, on account of the hiſtories of the Old and New Teſtament, painted here by Raphael. The roof of this gallery is not of an equal height, but is divided into ſeveral vaulted compartments, terminating at every pillar or window, and every compartment is filled with exquiſite paintings in *freſco*. One cannot ſee without concern ſuch pieces expoſed to the duſt, &c. There goes a ſtory, that Raphael, having on three of theſe compartments, repreſented the three firſt days of the creation, once found means (notwithſtanding all Michael Angelo's precaution) to get into Sixtus the fourth's chapel (the cieling of which Angelo was then painting) where he was ſtruck with aſtoniſhment at the majeſty in which this painter had repreſented God the Father; but made uſe of the deſign to his great advantage in the proſecution of his work. This may ſerve as an inſtance, to ſhew that the greateſt maſters may often learn ſomething from their inferiors. Michael Angelo excelled in ſculpture more than he did in paint-

Galleries of admirable paintings by Raphael.

Remark on the repreſentation of God the Father.

* About 23,333 l. 7 s. 4d. ſterling.

ing,

ing, and is by no means to be placed on a level in that art with Raphael. The latter was of a mild, affable, and generous diſpoſition, in ſo much that theſe amiable qualities appear conſpicuous even in his manner of deſigning and painting; eſpecially in this piece. No Chriſtian ſhould attempt any repreſentation of the deity, as it is contrary to his expreſs command; but if, like the pagans, ſome Anthropomorphiſts muſt needs have a viſible image of their incomprehenſible Creator, a countenence which ſtrikes the mind with reverence and awe ſeems to me more proper than one like this of Raphael's, where beauty and mildneſs excite only complacency and delight *.

Among theſe pieces, the portrait of Eve is much admired by all connoiſſeurs, and is known to have been executed by Raphael's own hand; who is allowed indeed to have deſigned the other figures: But whether he alſo painted them is much queſtioned, there being reaſon to think that Julio Romano and del Colle had a ſhare in moſt of them. The judgment of Solomon is a capital piece, as is alſo the Lord's-ſupper, where the faces of all the diſciples are in view, though they ſit at a ſquare table; the latter is attributed to Raphael, and the former thought to be Julio Romano's. In the ſtory of Bathſheba there is a great impropriety in making her bathe herſelf in the ſight of David's army. In the other galleries are paintings by Pellegrino Modaneſe, Giovanni Modaneſe, Raphael di Reggio, Paris Nogari, Maſcherino, Giov. Paulo Tedeſco, Perino del Vaga, *&c.* Thoſe who admire fine prints cannot but be pleaſed with the collection of fifty-five half-ſheets of imperial paper, ſold by Roſſi at Rome, not far from Santa Maria della Pace, for four *ſcudi*, under the title of *Le Loggie Vaticane, coll' Iſtorie del Vecchio e nuovo Teſtamento, col Profeta Eſaia (e il depoſito di Raffaele inventato e diſſegnato da Carlo Maratti) intagliate in acqua forte da Pietro Aquila, e Ceſare Fantetti.*

Fine paintings.

* Our author does Raphael great honour by this criticiſm, which, indeed, is not much to his own credit, as it ſavours a little of the Calviniſtical ſourneſs. Surely the painter could not infuſe too much mildneſs and complacency, goodneſs and ſerenity into the countenance of that Being, whoſe mercy is over all his works, when he was exerting the beneficent act of creation, and communicating happineſs to a new race of beings; not that I approve of ſuch repreſentations, but would only juſtify the propriety of the painter's deſign, upon a ſuppoſition that the Supreme Being could be made viſible to mortal eyes, or repreſented by the fineſt ſtrokes of the pencil.

Painting by Raphael, in the Camera della Signatura.

But the place where Raphael's ſkill ſhines in its greateſt glory is the Camera della Signatura, and the three rooms adjoining to it. The former apartment was finiſhed in 1511, and in it are four large pieces, being emblematical repreſentations, 1. Of the chief articles of the Romiſh faith, *viz.* the Trinity, the Mediation of Chriſt, Tranſubſtantiation, a future ſtate, &c. 2. Of the Sciences, and progreſs of the human mind in philoſophy, mathematics, and aſtronomy; on which account this piece is uſually termed the ſchool of Athens. 3. Of Poetry, and mount Parnaſſus. 4. Of Juſtice, Prudence, and other moral virtues.

In the next apartment, one cannot but obſerve a groſs piece of flattery, in the hiſtory of Heliodorus, where pope Julius II. is repreſented driving the enemy out of the eccleſiaſtical ſtate. Another picture in this chamber is accounted the beſt for colouring of any that Raphael ever painted. The ſubject of this piece is a pretended miracle which happened at Bolſenna in 1264, in the reign of pope Urban IV. where a wafer was viſibly changed into blood for the conviction of an officiating prieſt, who doubted of the doctrine of tranſubſtantiation; in which Julius II. again repreſents the perſon of Urban IV. and appears in great pomp. The emotions of the ſpectators at ſuch an awful event, and eſpecially the aſtoniſhment and dread of the prieſt, together with the ſimplicity and extreme ſurpriſe viſible in the countenance of the pope's Swiſs guards, are inimitably expreſſed by the painter. The pope is the only one without any marks of fear or ſurpriſe; which, it is ſaid, was deſignedly done by the artiſt.

Other paintings.

The third piece of painting in the ſecond apartment ſhews Attila king of the Hunns reſtrained from making any farther inroads upon the Roman territories by Leo's bold ſpeech to him, ſeconded with a viſion from heaven. The fourth is a moſt admirable piece repreſenting St. Peter delivered out of priſon, intended as an alluſion to the impriſonment of Leo X. before his exaltation to the papal dignity, when he was taken priſoner at the battle of Ravenna, from whence, however, he found means to make his eſcape.

On the cieling are four ſmaller pieces by Raphael, *viz.* 1. God appearing to Moſes in the flaming buſh. 2. The deluge with Noah's ark. 3. Abraham going to offer up his ſon Iſaac. 4. Jacob's viſion of the myſtic ladder. In the next apartment are the following pieces alſo by Raphael. 1. Pope Leo vindicating his conduct before Charles the Great. 2. The coronation of Charles the Great at Rome. 3. Pope

Leo

Leo IV. by his benediction and making the ſign of the croſs, extinguiſhing a dangerous conflagration at Rome. 4. The victory gained by Leo IV. againſt the Saracens in the harbour of Oſtia. Theſe and the pieces above-mentioned by Raphael are all painted in *freſco*. La Sala di Conſtantino was to have been painted by him in oil colours: but he died while he was making the neceſſary preparations for it; having juſt painted the transfiguration of Chriſt on the mount, il piccolo Farneſe, and finiſhed his ineſtimable *cartons* or patterns for tapeſtry, conſiſting of ſeven pieces of ſcriptural hiſtory, now in Hampton-Court, a palace belonging to the king of Great Britain: Theſe *cartons* are, by ſome judges, preferred to all the paintings in the Vatican *. The deſigns of the Sala di Conſtantino were Raphael's, and the painting, though not executed with the moſt judicious alterations, by Giulio Romano and Franceſco Penni, who, in imitation of the other apartments, I ſuppoſe for ſake of uniformity, have painted it in *freſco*. The four chief pieces of hiſtory repreſented here are, 1ſt. Conſtantine the Great's viſion of the refulgent croſs in the air, a paſſage in hiſtory againſt which ſome weighty objections ſtill lie; and the painter is blamed for the frivolous adulation of introducing into ſuch a ſerious piece a droll miſhapen dwarf of cardinal Hyppolyto de Medicis, and likewiſe for the anachroniſm of diſplaying the croſs in many of the enſigns of Conſtantine's army. The ſecond, which is a very large piece, repreſents the battle between Conſtantine the Great and Maxentius, in which the former was victorious. The third is the baptiſm of Conſtantine the Great, but without the appearance of any water, in which the emperor ſhould properly ſtand. The fourth is the ſo much boaſted donation of the city of Rome by the ſame Conſtantine to pope Silveſter, in which ſolemnity I ſee little need of the addition of a naked boy riding upon a dog.

Sala di Conſtantino.

Concerning the deſigns of Raphael and his other paintings in the Vatican, farther ſatisfaction may be had in Bellori's *Deſcrizione delle imagine depinte da Raffaele d' Urbino nelle Camere del Palazzo Apoſt. Vaticano*, publiſhed at Rome in 1695, and in Richardſon's Treatiſe on Sculpture and Painting.

It is a great diſadvantage to the paintings in the Vatican palace, that they are placed either in darkiſh rooms, or in an improper light. In other apartments near the Signatura are

* See Richardſon's Treatiſe on Painting and Sculpture,

very

very valuable pieces by Peruzzi, Vaſari, Perino del Vago, Mutiano, Domenichino, &c. In one chamber is a drawing in *crayons* on the wall, by Carlo Maratti, of Chriſt in the manger; the picture done from this deſign is in the Quirinal palace. In another chamber is the Virgin Mary by Gioſeppe d' Arpino on a pellucid alabaſter, where the natural colour and veins of the alabaſter contribute not a little to the propriety of expreſſion; ſo that this piece is very highly eſteemed both as a work of nature and art. In the apartment where formerly pope Pius IV. lived, are ſhewn ſome good paintings of the two Zuccari's, Baroccio, Gherardi, &c. The *pietà* which Pietro di Cortona painted by order of Urban VIII. is no longer in being; but over the door is a fine piece by Muziani, repreſenting the manna falling into the camp of the Iſraelites. When all the doors are open there is a beautiful viſta of five hundred common paces through pope Pius's apartment and the large gallery to the Belvedere fountain. I ſpeak here of the gallery built by Gregory XIII. over the library, which was deſigned by Michael Angelo, and painted by Paris Nogari, Marco di Faenza, Giov. di Modena, Giacomo Semenza, Ottaviano Maſcherino, and Lorenzino da Bologna. The geograghical draughts of the pope's dominions in Italy and the country of Avignon were performed by father Danti Perugino, a Dominican monk, thoroughly verſed in this ſcience. The hiſtorical piece in the center of the cieling repreſenting Chriſt commanding Peter to feed his ſheep, is by Romanelli. This gallery is ninety geometrical or two hundred and thirty-three common paces in length; and adjoining to it is another gallery of ninety, and adjoining to this again another of fifty common paces. In the former are ſeveral deſigns by Domenichino, and in the latter ſeveral buſto's of the ancient philoſophers and poets; a copy of the firſt celeſtial globe made in Greece, the original being in the palace of Farneſe, and the Circenſian games in *baſſo-relievo* on an antique coffin of white marble. From this laſt gallery an open walk of an hundred and eight paces in length leads to the fountain. In the adjoining apartments are eight antique pieces of moſaic-work ſeparately placed in the wall, having been dug up in 1711 in the Sabine gardens on mount Aventine. Two of theſe are hunting pieces, two others exhibit wild beaſts fighting; one has ſeveral Bacchanalians, and the reſt feſtoons, foliages, and birds. In the apartments are fine prints of the above-deſcribed pictures of Raphael in the Loggie, with ſome fine pieces in *freſco*, which, with the walls,

Fine picture upon alabaſter.

Painting in the great hall of Gregory XIII.

walls, were brought hither from other places. Here is alſo kept a model of St. Peter's church, as it was to have been built from Bramanta's deſign: but it is not a very extraordinary performance; for the model of the temple of Solomon lately ſhewn at Hamburg and London infinitely exceeds it. From hence a triangular ſtair-caſe of Bramenta's contrivance, leads to a balcony which affords a glorious proſpect; it is alſo adorned with twenty antique pillars of ſeveral beautiful kinds of marble, ſome of which, when ſtruck with a key, ring like braſs or other metal. In this part of the palace is ſhewn pope Benedict the thirteenth's ſummer apartment. This conſiſts of one ſmall room, which ſerved him for dining-room, ſtudy, and audience-chamber, and a little cloſet; where, by way of amuſement, he had ſeveral watches lying upon a plain wooden ſtand near his bed, which conſiſted only of a matraſs laid upon boards, without any curtains or feather-bed. In a ſmall chamber adjoining to this lay his chaplain, who was no better accommodated himſelf. Inſtead of ſplendid hangings, ſome prints of ſcriptural ſtories, and of the life of St. Dominic were all the ornaments of this apartment. The ſummer apartments of the other popes are uſually hung with crimſon ſilk damaſk, and thoſe for winter are hung with velvet. As to the other furniture all I ſhall ſay is, that in moſt of the rooms are to be ſeen ſeveral wooden chairs and benches painted and varniſhed with green, which, under all the revolutions of the ſtate, remain unaltered; only on the acceſſion of a new pontiff to the papal chair, the name and arms of the deceaſed pope painted on them are erazed to make room for thoſe of his ſucceſſor. The cardinals and embaſſadors at an audience, ſit on chairs; and princes, on the like occaſion, ſit upon three cuſhions laid upon one another; whilſt perſons of an ordinary claſs kneel. In the audience-chamber on each ſide of the papal throne is a red ſtool for kings, as we were told; but for theſe two laſt centuries crowned heads do not ſeem to court that honour; even the Pretender to the Britiſh crown never had any other than private audiences of the popes, and then he ſits in an armed chair. His ſon, who is ſtiled at Rome the prince of Wales, ſits likewiſe on a common chair, but takes place of all the cardinals.

Ceremonial at an audience of the pope.

Several of the ſtair-caſes, (if they may be called ſo) of the Vatican palace are either without, or with very low ſteps, ſo that wood, water, and other neceſſaries may be brought up or carried down by aſſes.

Stair-caſes without ſteps.

In

Veſtry or wardrobe.

In the back part of the Vatican is the veſtry or ward-robe, which is very well worth ſeeing on account of the pictures, altar-furniture, and veſtments kept there, though the moſt valuable things have been removed from hence to the caſtle of St. Angelo, where they are kept ſo ſtrictly, that it is not eaſy to have a ſight of them.

La Sala Clementina.

In the farther part of the palace is the Sala Clementina, where at preſent are the Swiſs guards, which derives its name from the founder pope Clement VIII. The architects were Della Porta and Fontana; the cieling and painting in *freſco* were done by Giovanni del Borgo, the other pieces by his brother Cherubino and Baldaſſar Bologneſe.

La Sala Regia.

La Sala Regia, which is alſo called Paolina from Paul III. was built from a deſign of Antonio Sangallo, and its admired *ſtucco* work was done by Perino del Vaga, Daniele di Volterra, and Proſpero Breſciano. Over a door in this hall is a portrait of one of the popes, painted by Vaſari, who is repreſented denouncing his anathema's againſt hereticks. The famous ſea-fight againſt the Turks at Lepanto in the pontificate of Pius V. is the joint work of Frederico and Tadeo Zuccari, Donato de Formello and Livio Agreſti. Oppoſite to it is painted in *freſco* like the reſt, the emperor Frederick Barbaroſſa, by Gioſeppe Salviati, kneeling before his Holineſs, with the pope's right foot upon his ſhoulder, with this inſcription:

The emperor Frederick Barbaroſſa is at the feet of the pope.

*Alexander Papa III. Friderici Primi Imperatoris iram & impetum fugiens abdidit ſe Venetiis; cognitum & à Senatu perhonorificè ſuſceptum, Othone Imperatoris filio navali prœlio a Venetis victo captoque, Fridericus pace facta ſupplex adorat fidem & obedientiam pollicitus. Ita Pontifici ſua dignitas Venetæ Reipublicæ beneficio reſtituta MCLXXVII.*

'Pope Alexander III. flying from the wrath and violence 'of the emperor Frederick I. concealed himſelf at Venice, 'where, being known, he was entertained with all due ho- 'nour by the ſenate; and ſoon after Otho, the emperor's 'ſon, being defeated and taken by the Venetians in a ſea- 'fight, Frederick, at the concluſion of a peace, ſubmiſſively 'promiſed obedience and fidelity to the holy ſee. Thus by 'the kind aſſiſtance of the republic of Venice the pope reco- 'vered his dignity in the year 1177.'

Nani,

Nani, in the tenth and eleventh book of his Hiſtory of Venice, tells us, that upon a miſunderſtanding betwixt Urban VIII. and the republic of Venice, this inſcription, ſo much to the honour of the republic, was effaced, by that pope's expreſs order, who alledged that the fact was falſe; but Innocent X. upon a reconciliation with the Venetians, reſtored the inſcription, as a monument of gratitude, and containing nothing but the real truth. This ſhews that the friendſhip or reſentment of a pope, notwithſtanding his infallibility, can make white black, and black white.

Why the above inſcription was once effaced.

There is a recent inſtance of an alteration made in a public inſcription on account of an alteration in the ſtate of affairs, in the gallery at Verſailles, where, a few years ago, among the atchievements of Lewis XIV. was repreſented his expedition againſt Holland, with this inſcription:

Another inſtance of altering of former inſcriptions.

*La Reſolution priſe de chatier les Hollandois*, 1671.

'The reſolution taken of chaſtizing the Hollanders, 1671.'

But while ſome alterations were making in the building, the Dutch envoy took the opportunity to repreſent how agreeable it would be to the republic, if the above-mentioned expedition of his majeſty were expreſſed in ſofter terms. Accordingly, on account of the harmony then ſubſiſting betwixt France and Holland, the requeſt was complied with, and the inſcription was altered to

*La Reſolution priſe de faire la Guerre aux Hollandois* 1671:

'The reſolution taken for entering into a war with Holland, 1671.'

The painting over another door repreſenting Charles the Great ratifying to the pope the donation made by king Pepin, is the work of Taddeo Zuccari. Here is alſo Vaſari's piece of the perfidious maſſacre of Paris, which has its name from St. Bartholomew's-day, on which it was perpetrated. Formerly theſe words were inſcribed under it:

Maſſacre of Paris.

*Strages Hugonotorum.*

'The ſlaughter of the Hugonots.'

And

And on the other ſide:

*Necem Coligni Rex probat.*

'The king approves of killing Caligni.'

But Rome itſelf ſeems to be aſhamed of that execrable inhuman procedure; this inſcription having ſome years ago been covered with a little gilded border. This, however, will remain in hiſtory as an indelible blot on Gregory the Thirteenth's character, namely, that he applauded thoſe bloody nuptials of Henry of Navarre, by a medal he cauſed to be ſtruck, which on one ſide had this legend:

*Ugonottorum ſtrages.*

'The ſlaughter of the Hugonots.'

Under a ſmaller picture (near that mentioned above) where the wounded admiral Caligny is carried along, theſe words are ſtill legible:

*Caſpar Colignius Amiralius accepto vulnere domum defertur. Gregorio* XIII. *Pontif. Max. MDLXXII.*

'Admiral Coligny being wounded, is carried to his own 'houſe, Gregory XIII. being pope, 1572.'

Over-againſt this is a perſon half naked, which was without doubt intended for Henry IV. of France, in a ſubmiſſive poſture before the pope. Some of the inſcription under this picture has likewiſe been erazed; all that remains of it now is,

*Gregor -- Eccleſia -- ſupplicem & pœnitentem abſolvit.*

Sala Ducale. Over the door of the Sala Ducale is an angel holding the keys, by Lorenzino di Bologna; and another by Raffaele da Reggio, holding the papal crown. In this apartment, which was deſigned by Bernini, the pope, on Maunday-Thurſday, waſhes the feet of thirteen poor prieſts of different nations. The ſtucco-curtain, which ſeems tied to the cieling, in the middle, where formerly ſtood a partition, is ſo naturally executed, that it has all the appearance of white ſilk, embroidered

dered and fringed with gold. Here the pope alſo holds conſiſtories, and gives audience to the embaſſadors of crowned heads.

The Sala Regia opens into the chapel of Sixtus IV. and is a ſpacious room, with a beautiful pavement of inlaid marble. Behind the hangings, on the left ſide of the papal throne, is a cloſet, with a ſmall window, for the Pretender to be preſent at any ſolemnities. Theſe hangings, which are made from Raphael's Cartons at Hampton-Court and the imperfect remains of five others, are a conſiderable ornament to the place on the principal feſtivals. The prophets, ſibyls, and other paintings in *freſco* on the cieling, are by Michael Angelo; but the piece moſt admired here is that of the laſt judgment, over the altar, by the ſame artiſt. The painter has introduced ſuch a multitude of figures, with their limbs and attitudes ſo accurately delineated, that one would imagine his chief intention in this piece was, to diſplay his exact knowledge in anatomy. But this exact imitation of nature occaſioned ſo many indecent nudities, that it was afterwards thought proper to cover many of them with a kind of drapery. Another overſight not leſs inexcuſable is, that in this ſubject, of all others the moſt ſolemn and important, the heatheniſh fables of Charon and Minos are introduced.

This chapel is ſomething dark, ſo that one has not a diſtinct view of the ſmall figures painted on the roof. The ſmoke of the wax tapers and lamps has alſo much ſoiled the picture of the laſt judgment.

Another door of the Sala Regia opens into the Capella Paolina, where is to be ſeen a piece of the crucifixion of St. Peter, by Lorenzino da Bologna; and the converſion of St. Paul by Michael Angelo; the cieling was painted by Federico Zuccaro.

In the Palazzo Vecchio, or old Vatican palace, of which I have already deſcribed the principal apartments, is the famous Vatican library, which was removed hither by order of pope Sixtus V. The anti-chamber, where the ſub-librarians and copiſts generally are, is adorned with ſome good landſcapes, by Paul Bril, with the pictures of ſeveral cardinals who have been librarians here. Of late, none but members of the ſacred college are inveſted with the office of chief librarian, to which is annexed a ſalary of an hundred *ſcudi d'oro*, or golden crowns per month. His chief deputy has, beſides an allowance of bread and wine, ſix hundred *ſcudi*, or crowns a year; and the other under-librarians a hundred and fifty

Vatican library.

fifty crowns each, Holſtenius, Allatius, father Laurea, and Henry Noris (the two laſt of whom were afterwards cardinals) were ſub-librarians here, and diſcharged their truſt with great applauſe.

The firſt gallery, of which there are three, is two hundred feet long, and about ſixty broad. On the right-hand, above the books, are ſeventeen pieces, of general councils, painted by Henry Flamand, with inſcriptions under them, to ſhew the principal decrees of each council. On the left-hand are painted the moſt famous libraries of antiquity, with inſcriptions likewiſe under them. Under the Hebrew library, which is the firſt in order, are the following words:

*Moyſes librum Legis Levitis in Tabernaculo reponendum tradit. Eſdras, Sacerdos & Scriba, Bibliothecam ſacram reſtituit.*

'Moſes gives the book of the law to the Levites to be depoſited in the tabernacle. Eſdras the prieſt and ſcribe reſtores the ſacred writings.'

Under the library of the apoſtles:

*S. Petrus ſacrorum librorum theſaurum Rom. Eccleſ. aſſervari jubet.*

'St. Peter delivers the treaſure of the Scriptures to be kept in the church of Rome.'

On the pillars in the middle of the gallery are painted the firſt inventers of letters, and among theſe Adam leads the van, who is ſtiled,

*Divinitus edoctus, primus ſcientiarum & literarum inventor.*

'The firſt inventor of letters and ſcience, being divinely inſpired.'

Next come the ſons of Seth, with a revival of the old fable of Seth's pillars, to which the inſcription alludes:

*Filii Seth columnis duabus rerum cœleſtium diſciplinam inſcribunt.*

'The

'The ſons of Seth inſcribe on two pillars the principles of 'aſtronomy.'

Under Pythagoras are theſe words:

*Pythagoras literam Y ad humanæ vitæ exemplum invenit.*

'Pythagoras, as an emblem of human life, invented the 'letter Y.'

The emperor Claudius is honoured with the following inſcription:

*Claudius Imper. tres novas literas adinvenit.*

'The emperor Claudius invented three letters which 'were added to the Roman alphabet.'

In this gallery are alſo the principal actions of Sixtus V. finely painted in *freſco*, by Baglioni, from deſigns of Viviani; and among others, Fontana preſenting to him the plan of this library, with theſe words under it:

*Sixtus V. P. M. Bibliothecæ Vaticanæ ædificationem præſcribit.*

'Pope Sixtus V. orders the Vatican library to be built.'

Here are alſo two inſcriptions cut in marble, in one of which an anathema is denounced againſt thoſe who ſhall wrong this library; the other gives an account of its foundation. The firſt is as follows:

Inſcriptions. *Sixti V. Pontif. Max. perpetuo hoc Decreto de libris Vaticanæ Bibliothecæ conſervandis, quæ infrà ſunt ſcripta, hunc in modum ſancta ſunto, inviolatéque obſervantor.*

*Nemini libros, Codices, Volumnia hujus Vaticanæ Bibliothecæ ex ea auferendi, extrahendi aliove aſportandi, non Bibliothecario, neque Cuſtodibus, ſcribiſque, neque quibuſvis aliis, cujuſvis ordinis, fas eſto. Si quis ſecus fecerit, libros, partemve aliquam abſtulerit, extraxerit, erepſerit, rapſeritque, concerpſerit, coruperit dolo malo, illicò a fidelium communione ejectus, maledictus, anathematis vinculo colligatus eſto. A quoquam præterquam a Romano Pontifice ne abſolvitor.*

'It is enacted by this perpetual decree of pope Sixtus V. 'for the preſervation of the books in the Vatican library, 'that the prohibition and penalty underneath be inviolably 'obſerved and put in execution.

'No perſon, whether librarian, keeper, copiſt, or of what 'rank or calling ſoever, ſhall be permitted to take any books 'or manuſcripts belonging to the Vatican library, and carry 'them elſewhere. Any one that acts contrary to this decree, 'by taking away, ſtealing, tearing, or maliciouſly ſpoiling 'any book, or part of a book, he ſhall immediately be ex-'communicated, curſed, and anathematiſed; nor ſhall ſuch 'offender be abſolved by any but the pope himſelf.'

The other runs thus:

*Sixtus, Pontifex Maximus, Bibliothecam Apoſtolicam, a Sanctiſſimis prioribus illis Pontificibus, qui Beati Petri vocem audierunt, in ipſis adhuc ſurgentis Eccleſiæ primordiis inchoatam, pace Eccleſiæ redditâ, Laterani inſtitutam, a poſterioribus deinde in Vaticano, ut ad uſus Pontificios paratior eſſet, tranſlatam, ibique a Nicolao Quinto auctam, a Sixto Quarto inſigniter excultam, quo fidei noſtræ, veterum Eccleſiæ diſciplinæ rituum documenta omnibus expreſſa, & aliorum multiplex ſacrorum copia librorum conſervarentur, ad puram & incorruptam fidei veritatem perpetuâ ſucceſſione in nos derivandam, toto terrarum orbe celeberrimam, cum loco depreſſo, obſcuro & inſalubri ſita eſſet, aucto peramplo veſtibulo, cubiculis circum & infrà, ſcalis, porticibus, totoque ædificio a fundamentis obſtructo, ſubſelliis, pluteiſque directis, libris diſpoſitis, in hunc editum, perlucidum, ſalubrem, magiſque opportunum locum extulit, picturis illuſtribus undique ornavit, liberalibuſque doctrinis & publicæ ſtudiorum utilitati dicavit. Anno MDLXXXVIII. Pontificatûs ejus anno III.*

'This apoſtolical library, begun in the very infancy of the 'church by theſe holy primitive popes, who heard the voice 'of the bleſſed St. Peter, and on the reſtoration of the peace 'of the church eſtabliſhed in the Lateran, was afterwards, 'for the greater conveniency of the reigning popes, removed 'into the Vatican; where it was augmented by Nicholas V. 'and received very noble improvements from Sixtus IV. 'And that the records of our faith, and the rites and diſci-'pline of the ancient churches might be known to all, and 'a variety of ſacred books, tending to the perpetual preſer-

'vation

'vation of the pure and uncorrupted faith, ſo famous through-
'out the whole world, might be preſerved, this ſtructure,
'which before ſtood in a low, obſcure, and unhealthy ſitua-
'tion, was entirely rebuilt by Sixtus V. for the public be-
'nefit, and promotion of learning, with the addition of a
'very ſpacious portico, and rooms under and adjoining to
'it, together with a ſtair caſe, benches, and deſks, in this
'lofty, airy, ſalubrious, and more convenient ſituation. He
'alſo adorned it with excellent paintings, and conſecrated it
'to the ſtudy of literature and the ſciences in the year 1588,
'and the third of his pontificate.'

Statues of Ariſtides and St. Hippolytus. Image of a veſtal virgin.

At a little diſtance from the entrance are two old marble ſtatues, brought hither by Pius IV. one is that of Ariſtides, the worthy Athenian, and the other of St. Hippolytus, biſhop of Porto. At the end of this gallery is an antique marble, repreſenting a veſtal virgin drawing with a ſlight cord the ſhip in which the *Mater Deûm*, or the mother of the Gods, was brought to Rome; and under it is this inſcription:

*Matri Deûm & Navi Salviæ*
*Salviæ voto ſuſcepto*
*Claudia Syndicbe*
*D. D.*

Manuſcripts.

Among the curioſities generally ſhewn to ſtrangers who are ſuppoſed to have any learning, is a manuſcript Virgil, written in the *Literæ unciales*, and ſuppoſed to be of the fourth or fifth century. The title is, *Virgilii Fragmenta, quæ primo Jo. Joviani Pontani fuerant, poſtea Petri Bembi Card. deinde Fulvii Urſini. Vid. ejuſd. Fulvii lib. Inventar, fol.* 25. The hiſtorical pictures in this manuſcript have been publiſhed in copper-plates by Bartoli, and with an elegancy far beyond the original. The text is not without ſome palpable errors. Here is alſo a manuſcript of Terence, with repreſentations of the *perſonæ* or maſques uſed on the ſtage by the ancient comedians. The manuſcript of Henry VIII. king of England, *de Septem Sacramentis*, is very neatly written, with this diſtich at the end:

King Henry the eighth's book of the ſeven ſacraments.

*Anglorum Rex Henricus, Leo Decime, mittit*
*Hoc opus & fidei teſtem & amicitiæ.* Henricus.

'This book Henry king of England ſends, as a teſtimony 'of his faith, and his friendſhip for pope Leo X. *Henricus.*

A love-letter of his.

The love-letters of that prince to Anne Boleyn are by Burnet acknowledged to be of the king's own writing. Here are alſo ſhewn ſome leaves of the ancient paper made of the rind of trees; ſome Roman *fugillares*, or writing-tables; a manuſcript of Pliny's Natural Hiſtory, with excellent pieces in miniature; another of Dante's works; the original of Minutius Felix's treatiſe *De errore profanarum Religionum*; ſeveral breviaries, miſſals, and martyrologies, beautifully written. Some of them are finely illuminated, eſpecially Julius Clovius; twelve folios, being the original of cardinal Baronius's Annals; a Greek manuſcript of the Alexandrian Chronicle; ſome manuſcripts of Onufrius, Ligorius, Thomas Aquinas, Carlo Borromeo, &c. A Hebrew tranſlation of Clement the eleventh's Homilies, an admirable piece of penmanſhip, a book of hieroglyphical figures, a very old fragment of Dion's hiſtory, and a great number of Chineſe, Arabic, and other oriental manuſcripts. The moſt important of all, in my opinion, are, a Greek manuſcript of the Septuagint tranſlation of the Old Teſtament, together with the New, written in capitals, without accents, which for antiquity and beauty vies with the Alexandrian manuſcript in the king's library at London, and by ſome is accounted to have been written in the ſixth century; the Hebrew Bible on parchment-rolls, unbound, of a great bulk; the Goſpels of St. Luke and St. John, bound in ivory, and written in the tenth century; the Acts of the Apoſtles, in Greek, written in letters of gold, being a preſent from Charlotte queen of Cyprus to pope Innocent VIII. The cover of this manuſcript was formerly ſet with jewels, but theſe were broke off by the ſoldiers when Rome was plundered under Charles of Bourbon. Laſtly, here is a piece of linen made of *aſbeſtos*, in which the ancients uſed to wrap their dead, that, at the burning of them on the funeral pile, the aſhes and bones might not be diſperſed. This kind of linen is ſometimes found in urns and graves; and ſuch a piece of cloth made of *aſbeſtos*, now ſhewn in the Barberini gallery, was found at Pozzuolo, in the year 1633. Among the old printed books, here is Pliny's Natural Hiſtory, printed at Venice in 1472; and Henry the eighth's work, *de Sacramentis*, printed on parchment, with the king's own ſignature. On the right-hand of this gallery are the archives, or chamber of records, in which

A very ancient Greek manuſcript of the Septuagint.

Aſbeſtos.

Chamber of records, or archives.

which are kept the ancient papal bulls and inſtruments of the Roman church; but the modern pieces are lodged in the caſtle of St. Angelo. From hence one comes into the middle of a gallery that runs acroſs, which on the right-hand leads to the Belvedere; and in the ſame part of it are kept the Hebrew manuſcripts, the books which belonged to queen Chriſtina, and likewiſe the models of the Vatican and Quirinal palaces. To the left-hand, on one ſide, is the Urbino, and on the other, the Heidelberg library; for which laſt treaſure the papal ſee is indebted to its own artifices, taking advantages of the unfortunate diſturbances of Germany. One of the principal pieces of this collection is an extraordinary large Hebrew Bible, written on parchment in very beautiful characters, and of ſuch antiquity, that the elector Frederic III. ſhewing it once to ſome rabbies, they broke out into raptures of admiration, and made him very large offers for it; but to no purpoſe. Some of the leaves are a little damaged: however Junius and Tremellius made uſe of it with great advantage in their Latin tranſlation of the Bible.

Heidelberg library.

On the wall of the Urbino library is this inſcription:

Urbino library.

*Alexander VII. Pont Max. antiqua omnis generis omniumque linguarum Urbinatis Bibliothecæ Manuſcripta Volumina, perpenſo cedentibus beneficio, ad tutiorem cuſtodiam atque perpetuitatem Vaticanæ adjunxit. Anno Salutis MDCLVIII.*

'Theſe manuſcripts in all ſciences and languages, and 'once part of the Urbino library, were, for the ſecurity of 'them, added to that of the Vatican, by pope Alexander 'VII. who purchaſed them of the owners in the year '1658.'

This library, which fell into the hands of the papal ſee at the ſeizure of the dukedom of Urbino, when the laſt duke Franceſco Maria died without male iſſue, is not equal to that of Heidelberg for manuſcripts; but makes a more ſplendid appearance. Several pieces in miniature, both by Clovis and Perugino, are to be ſeen in the miſſals and other books in this library. Here is a moſt beautiful manuſcript, finely illuminated, of Caſtiglione's Corteggiano, and the like of Dante's works, finiſhed about the year 1617. Both theſe are by Simon Ferri, an Auguſtine monk of Urbino, who at that time was near eighty years of age. Taſſo is alſo put in the ſame elegant dreſs by Giulio Martinelli of Urbino. A very

large Hebrew manuſcript of the Bible is ſhewn here, with the cover plated over with copper, which fell into the duke of Urbino's hands at the taking of Volterra; and though it be as much as a man can well carry, the Jews of Venice are ſaid to have offered its weight in gold for it, which the duke however refuſed.

Pillar of tranſparent alabaſter.

In this gallery ſtands a fine pillar of tranſparent oriental alabaſter eleven *palmi* high, which was dug up near the *Appian* way in the time of Alexander VII. The library left by queen Chriſtina came firſt to the Ottoboni family, of whom pope Alexander VIII. in the year 1691, bought nineteen hundred manuſcripts, which were brought hither; and this collection is honoured with the appellation of Bibliotheca Alexandrina. Among theſe is *Octavius Strada's continuata Series Imperatorum*, hitherto not made public, with a great number of deſigns of medals, and alſo ſome of the works of Pyrrhus Ligorius.

Oriental library of ClementXI.

Here is alſo a very ancient manuſcript of the Theodoſian code. Clement XI. enriched the Vatican library with a noble collection of Syriac, Arabic, Perſian, Turkiſh, Hebrew, Samaritan, Armenian, Ethiopic, Greek, Egyptian, and Malabarian manuſcripts, purchaſed in Egypt, when an overture was made by the Coptic patriarch for an union betwixt the Romiſh and oriental churches. The importance of theſe manuſcripts will be beſt known when Joſeph Simon Aſſeman a Syrian, and copiſt to the Vatican library for the Arabic and Syrian languages, ſhall have finiſhed his account of them, in which work he is now employed: It is entitled *Bibliotheca Orientalis Clementino-Vaticana*. The firſt volume, which contains the orthodox Syrian writers, with illuſtrations, was publiſhed at Rome in folio, 1719, and more are expected. Beſides the two galleries already deſcribed, this whole library conſiſts of five other rooms. The number of books is not aſcertained; and as they are kept in cloſets, there is no forming any conjecture of it by the eye.

The library is not very remarkable for printed books, the whole number ſcarce making twenty thouſand volumes: but in excellent manuſcripts, of which it is ſaid to contain above twenty-five thouſand, it is accounted the moſt valuable in all Chriſtendom. This ſuperiority, however, is likely to be rivalled by the royal library at Paris, eſpecially in oriental

manuſcripts, of which alone it is already in poſſeſſion of above ſeventeen hundred *.

The keepers of this library have the privilege of reading all prohibited books, which are kept in a particular place. A ſtranger generally gives eight or nine *paoli* † for ſeeing this noble library. Before the entrance is a gallery five hundred common paces in length, built by Bramanta, which extends to the Belvedere.. At one end of it, up ſome ſtone ſteps, is a beautiful grotto of ſhell-work and moſaic, with a fine antique ſtatue of Cleopatra aſleep, placed here by order of Paul V. Privilege of the library-keeper.

Directly under the library is the armory built by Urban VIII. in 1625, with a kind of a punning inſcription over the door, *viz.* Arſenal.

*Subjecit arma literis.*

'Arms are placed under, or in ſubjection to learning.'

It is reckoned to contain arms for forty thouſand men; but being moſtly ſuch as were uſed in ancient time, they are now but of little ſervice. This was confirmed by experience in the beginning of this century, when Clement XI. making a ſhew of oppoſing the emperor Joſeph's expedition towards Commachio, new arms were to be provided, which, with other expences, ſoon made the pope weary of the war. Indeed the arſenal is not worth the trouble of going to ſee it, the expence is but two *paoli*.

In the middle of this palace is a ſpacious ſquare ſurrounded with orange-trees and antique ſtatues, and therefore called Il Giardino delle Statue Antiche. The firſt remarkable object one meets with is a large mutilated ſtatue, poſſibly of Hercules, without head, hands, or feet, but, for the exquiſite repreſentation of the muſcles, &c. preferred by Michael Angelo to all the other remains of antiquity. On the pedeſtal is the artiſt's name in Greek capitals, *viz.* ΑΠΟΛΛΟΝΙΟΣ ΝΗΣΤΟΡΟΣ ΑΘΗΝΑΙΟΣ. This piece, which is commonly called *Il tronco di Belvedere* is incloſed with iron-work, and according to Lancivi's account was dug up in the Campo de' Fiori. In this place alſo under a ſhed ſtands a large porphyry Il Gardino delle Statue antiche. Ibid.

* According to father Montfaucon, the royal library at Paris, in the year 1733, contained thirty-three thouſand manuſcripts, of which four thouſand are written in Greek.

† About four ſhillings.

baſon or bowl, which is ſixty-two feet in circumference, but is not of one piece. It was found in a vine-yard at pope Julius the third's villa, and brought hither in the time of Clement XI. Near it, in a place walled in and covered, are kept eight porphyry pillars belonging to it, each of which are of one block. The ſtatues of the Nile and Tiber are alſo very much eſteemed by judges, although extremely damaged by time: and a groupe of ſixteen children playing as it were upon the body of the Nile, which is in a reclining poſture, are moſt of them mutilated. Some think theſe children allude to the ſixteen rivers emptying themſelves into the Nile; but I am of opinion they rather ſeem to ſignify the ſixteen cubits or ells, to which height the Nile muſt riſe to fertilize the ſoil of Egypt: Hence it is that one of the boys, ſitting on the ſhoulder of the Nile, places a baſket of flowers and fruits on the head of the river God. The *baſſo-relievo* on the pedeſtal repreſents crocodiles, &c. but not ſo elegant as if they had come from Bernini's hand. The ſtatue of the Tiber leans on the celebrated ſhe-wolf, which is ſaid to have ſuckled Romulus and Remus. Theſe two large antiques have been finely copied in white marble, by the artiſts maintained at the expence of the king of France in the academy of ſculpture and painting, and are now to be ſeen in the middle walk in the garden of the Tuilleries at Paris. But to return to the Giardino delle Antiche, where the famous Laocoön makes a grand figure. Some hold it to be the ſame original piece that ſtood in the palace of the emperor Titus, and which Pliny, (lib. xxxvi. c. 5.) ſtiles *Opus omnibus & picturæ & ſtatuariæ artis præferendum*; *i. e.* 'a piece preferable to any other, whether of painting or ſculpture.' He adds, *Ex uno lapide eum & liberos draconumque mirabiles nexus de conſilii ſententiâ fecere ſummi artifices Ageſander & Polydorus & Athenodorus, Rhodii.* 'Thoſe excellent artiſts, Ageſander, 'Polydorus, and Athenodorus, all three natives of Rhodes, 'joined together to make a groupe of Laocoön, his ſons, 'with their variety of attitudes, and the twining ſerpents, 'out of one block of marble.' Whether this piece conſiſts of two or more blocks put together, according to the opinion of Michael Angelo when it was firſt found, is a queſtion: and hence a doubt ariſes, whether it be that mentioned by Pliny, who deſcribes the groupe of Laocoön, &c. as made out of one ſingle block. Fulvius Urſinus, alſo ſpeaks of two pieces of ſerpents dug up in the ſame place, which may with greater probability be ſuppoſed to be a part of Pliny's Laocoön.

Statue of Laocoön.

coön. Be that as it will, the Laocoön of the Vatican is really admirable, whether conſidered as an original or as an antique copy; it being not unreaſonable to ſuppoſe that the firſt was not the only one thoſe artiſts made. This, of which I am ſpeaking, was found about the year 1506, in a garden, not far from the remains of the baths of Titus; and its excellency ſoon became ſo well known, that the perſon who found it was honoured with the following epitaph, inſerted by Mercatus in his *Metallotheca*, p. 355:

*Felici de Fredis*
*Qui, ob proprias virtutes,*
*Et repertum Laocoontis divinum*
*Quod in Vaticano cernis*
*Ferè reſpirans Simulacrum,*
*Immortalitatem meruit,*
*Anno Domini MDCXXVIIII.*

'To the memory of Felix de Fredis, who, for his perſo-
'ſonal virtues, and for bringing to light that divine, and
'almoſt breathing, ſtatue of Laocoön in the Vatican, de-
'ſerved to be immortalized, this monument was erected in
'the year 1629.'

The fate of Laocoön endeavouring to reſcue his unhappy ſons, is thus deſcribed by Virgil in the 2d Æneid, v. 216.

*Poſt ipſum auxilio ſubeuntem, ac tela ferentem*
*Corripiunt, ſpiriſque ligant ingentibus; & jam*
*Bis medium amplexi, bis collo ſquammea circum*
*Terga dati, ſuperant capite & cervicibus altis.*
*Ille ſimul manibus tendit divellere nodos,*
*Perfuſus ſanie vittas atroque veneno:*
*Clamores ſimul horrendos ad ſidera tollit.*
*Quales mugitus, fugit cum ſaucius aram*
*Taurus, & incertam excuſſit cervice ſecurim.*

'To aid his ſons he runs with fruitleſs haſte,
'Soon in the ſerpent's fatal folds embrac'd,
'Twice round his trunk, and round his neck they rear
'Their winding heads, and hiſs aloft in air;
'His ſacred wreaths the livid poiſons ſtain,
'And while he labours at the knots in vain,
'Stung to the heart he bellows with the pain: &c.'

In

In this group Laocoön is repreſented in the greateſt agony, and with his eyes lifted up to heaven. Near him are his two ſons with the ſerpents twined about them, whom Virgil repreſents at ſome diſtance from their father, and expiring when he came to their relief. Here alſo it may be obſerved how the ancient maſters, for a more advantageous diſplay of their ſkill, ſometimes took the liberty to deviate both from truth and nature; for Laocoön and his ſons, being prieſts, cannot be ſuppoſed to appear naked before a multitude of people attending the ſacrifice, as the ſculptor, in order to heighten the piece, has repreſented them. The principal figure, *viz.* the father, has loſt the right arm, and that of plaiſter or clay which hath been ſubſtituted in its room is not to be compared to the other parts of the ſtatue, either for colour or workmanſhip; even Michael Angelo himſelf being ordered to execute another arm for this ſtatue, is ſaid deſignedly never to have put the finiſhing hand to it.

Apollo Pythius. Here is a Pythian Apollo, the feet and right hand of which, being loſt, they have been ſupplied by others of plaiſter, but the head of this incomparable piece is entire. Marcatus tells us, that this ſtatue was found at Nettuno in the time of Julius II. and what conſiderably enhances its value is a repreſentation of it on a medal of Antoninus Pius. But without diſparagement to the beauty of this ſtatue, it is, in my opinion, ſurpaſſed by one that ſtands near it, *viz.* that of Antinous. Antinous that emperor's favourite, which was found in Adrian's bath's in the time of Leo X.

Another ſtatue with a child in its arms, equally deſerves to be admired, which by ſome is thought to be Hercules, but by others, from its ſleepy countenance, is ſuppoſed to be deſigned for the emperor Commodus. Commodus. Others will have it to be Saturn. Venus and Cupid. Here are alſo Venus and Cupid together, with this inſcription on the pedeſtal:

VENERI FELICI SACRVM SALVSTIA.
HELPIDVIS D. D.

Some conjecture this piece to have belonged to the temple of Venus, which was diſcovered in the garden of Gabriel Vacca, (ſaid to have been anciently the gardens of Saluſt;) and his ſon Flaminio Vacca's account of it may be ſeen in father Montfaucon's antiquities. But Saluſtia, inſtead of alluding to the gardens of Saluſt, is, probably, rather the name of a woman, who in conjunction with Helpidius, erected this

this ſtatue. From this temple was taken alſo the tranſparent alabaſter pillar in the Vatican library, together with ſeven others of the ſame kind, equally beautiful, which were loſt at ſea, being deſigned as a preſent from cardinal de Monte Politiano to the king of Portugal. Next to this is another Venus ſtepping out of a bath, an admirable antique copy of Praxitelles's Venus of Gnidos, which Cedrenus, in his annals, ſays was deſtroyed in a fire at Conſtantinople. This was found about a hundred and eighty years ago under St. Peter's and St. Marſellinus's church. The drapery is particularly admired in this piece. Tranſparent alabaſter pillars.

Here is alſo a large ſepulchral urn dug up in the Septizonii Septimii Severi. The figures are in *mezzo-relievo*, and repreſent on one ſide a woman with a child imploring the emperor's help; on the baſe is a ſlave brought before the emperor, another kneeling before him, and a third in fetters. Theſe figures, as Richardſon has juſtly remarked, bear ſome reſemblance to thoſe on Septimius Severius's triumphal arch. The greateſt part of theſe noble remains of antiquity ſtand againſt the wall under a kind of pent-houſe, in which alſo are kept ſeveral antique pieces of moſaic work, and ſome ancient *perſonæ* or maſques.

In the little garden near the Belvedere is the celebrated braſs *pigna*, a vaſe, or urn, which formerly ſtood on Adrian's mole, together with four peacocks of the ſame metal; two of which are ſaid to have ſtood on the tomb of Scipio Africanus, or on that of Marcus Aurelius the conſul. The urn is fourteen feet high, and was the repoſitory of the emperor Adrian's aſhes.

In a large court of the Vatican is a fountain with an oriental granate baſon of extraordinary dimenſions, with the following inſcription on it:

*Julius II. Pont. Max.*
*Labrum lat. pedum CCXXXV.*
*A Titi Veſpaſiani Thermis in Carinis*
*Temporum injuriâ confractum*
*In Vaticanos hortos adduxit; primamque*
*In formam reſtituit ornavitque.*
*Pont. ſui Anno I. MDIV.*

'This baſon of two hundred and thirty-five feet in diame-
'ter, being injured by time, and broken into ſeveral pieces,
'was brought from the baths of Titus Veſpaſian in the ſtreet
'called

'called Carnæ into the Vatican gardens, and there reſtored 'to its former beauty, with additional ornaments, by order 'of pope Julius II. in the firſt year of his pontificate, '1504.'

The water of the ſpring of St. Damaſo is accounted the fineſt in Rome; the fountain ſupplied by it formerly ſtood without the Vatican; but by order of Urban VIII. it was brought within the court and decorated with marble ſculptures, in which the bees, the coat of arms of his family, are not omitted.

This and the other fountains in the courts of the Vatican are greatly decayed. The ſame may be obſerved of the Vatican gardens in general, which formerly had ſo many beautiful as well as uſeful water-works; particularly a very extraordinary one of a galley which threw a great quantity of water a conſiderable diſtance. The hydraulic engine for playing on the organ was preſented by Benedict XIII. to the Dominican convent. It is indeed not at all ſtrange that popes ſhould be little curious about their gardens, as they are of a decrepit age, which delights more in reſt than walking; beſides, ſuch expences are ſo much money ſunk, which cannot be transferred to their relations.

Caſtle of St. Angelo.

As the Vatican palace joins on one ſide to St. Peter's church, on the other ſide a colonade leads from it to the caſtle of St. Angelo. This palace was built by pope Alexander VII. whoſe memory is not much revered: however, it was of great ſervice to Clement VII. when the city was ſurpriſed in the year 1527, by the imperial army; for one of the ſolders fired at him as he was running along this paſſage to take ſhelter here. This caſtle was formerly the burial-place of the Roman emperors, which, after Auguſtus's mauſoleum on the other ſide of the Tiber was filled with urns, the emperor Adrian built for himſelf and his ſucceſſors; hence it acquired the name of Moles Hadriani. The large round tower in the center of this edifice was formerly adorned with a conſiderable number of marble pillars and ſtatues; but moſt of them were broken to pieces by the Romans themſelves, who made uſe of them to defend themſelves againſt the Goths, when they aſſaulted the city; as may be read at large in Procopius and Baronius. On the top of it ſtood the *pigna*, now in the Belvedere gardens. The city being viſited with the peſtilence in the reign of Gregory the Great; in a general proceſſion where the pictures of the Virgin

gin Mary, painted by St. Luke, were carried, the pope, as the ſtory goes, ſaw an angel directly over this caſtle, who, upon the pope's looking up, ſheathed his flaming ſword. This Gregory conſtrued as a ſign of the ceſſation of the divine wrath, built a chapel in honour of the angel, and ordered the place itſelf to be called Caſtellum S. Angeli. A ſtone on which this angel was pleaſed to make the impreſſion of his foot, is kept in the Franciſcan convent of St. Maria ara Cœli. Rome being without a citadel, or any regular fortifications, it has been thought adviſable to render this caſtle a place of ſecurity; and Urban VIII. cauſed it to be fortified in the modern way, with five regular baſtions, ramparts, moats, &c. The governor is appointed by the pope, and is generally a prelate, who enjoys other conſiderable offices beſides. The eccleſiaſtics make no difficulty of accepting the poſt, the ſalary being five hundred *ſcudi*, or crowns, *per* month. This governor puts in a deputy, who, for an hundred *ſcudi* a month takes charge of every thing. The garriſon conſiſts of two hundred regulars, and ſome hundreds of citizens, who ſeldom do any duty, and among other privileges, wear a ſword. From this tower fire-works are played off four times a year, *viz.* on St. Peter's-day, the anniverſary of the coronation of the reigning pope, and on the eves of thoſe two days. Facing the gate is a remarkable piece of ordnance with eight barrels. In the caſtle is a handſome hall, adorned with gildings, fine paintings, and Adrian's ſtatue, whoſe buſto, together with that of Antoninus, is to be ſeen without on the caſtle wall. The apartment to which Clement VII. withdrew, amidſt the diſturbances which he had brought upon himſelf by provoking the emperor Charles V. is at preſent a ſtate priſon for perſons of rank, who, through a ſmall window, may look into the chapel, and hear maſs. Before this apartment is a *trabochetto*, or trap-door, through which a criminal might be unexpectedly let down into a deep dungeon, and meet with certain death; but at preſent an iron grate is placed over it.

Clement the ſeventh's chamber.

In the old arſenal are, the armour wore by Clement VIII. when he took poſſeſſion of Bologna, the piſtols of Charles of Bourbon, and, among other forbidden arms and weapons, which generally coſt the owners their lives, are the pocket-piſtols found on the prince of Parma, at his audience of pope Sixtus V. The preceding and ſubſequent intrigues which terminated in the death of that prince, who was beheaded, are ſufficiently known from hiſtory. The arſenal is ſaid to contain

contain arms for ſix thouſand men; but as to a piece which, it is pretended, will carry a bullet a German mile and a half, it is an abſurd fiction. In the above-mentioned hall of the old arſenal is another *trabochetto*, or trap-door, through which malefactors were let fall into a machine, where, by a kind of large razors, they were at once cut to pieces. This inſtrument the French call *oubliettes*, but at preſent no more of it is to be ſeen, in this caſtle, than of the iron maidens (concerning which ſo many idle ſtories are told) at the caſtle of Plaſſenburg, the white tower at Prague and other places. Oppoſite to the new armory is a grate, through which is ſeen the vault where cardinal Caraffa for the flagrant abuſes of his power under Paul IV. was ſtrangled, in the pontificate of Pius IV. This proceeding, however juſt in itſelf, ſo much alarmed the ſacred college, that they afterwards thought it adviſable to put a reſtriction upon the pope's arbitrary and deſpotic power in ſuch caſes; ſo that the life of a cardinal is not to be taken away, without a previous conſultation with, and conſent of, the ſacred college.

New armory.

In the new armory are ſeveral muſquetoons hung up, one of which is ſaid to have put an end to the life of the famous Charles of Bourbon, and ſeveral other arms, of an uncommon conſtruction, very uſeful in land and ſea-ſervice. No body is admitted into the chamber of records, nor are the pope's jewels ſhewn in public, excepting only a few which are publicly exhibited in the moſt ſolemn proceſſions. I can give you no account of the word *myſterium*, ſaid to be engraven on the ancient triple crown of the popes; the controverſy concerning it, betwixt the biſhop of Meaux and Mr. Juneu is ſufficiently known: but if this ſuſpicious word ever was to be ſeen on the papal crown, as ſome perſons of veracity affirm that they actually have ſeen it, what a ſtrange indiſcretion muſt it be, that in modern times, amidſt ſo many repeated attacks on the papal power, this ſtone of offence ſhould not have been removed? The moſt extraordinary article in the inventory of the caſtle of St. Angelo is the treaſure of five millions of *ſcudi* in gold, which Sixtus V. beſides all his expences in buildings and other public works, found means to amaſs in five years; and ſecured them here, ſo as never to be touched but on the moſt preſſing neceſſity. Such priſoners as the inquiſition is not inclined to leave in the common priſon of the Palazzo della Inquiſitione in the city, are confined in this caſtle; which likewiſe ſerves for ſtate priſoners, like the Baſtille at Paris, or the Tower at London; it

Treaſure of five millions of ſcudi.

it being cuſtomary for the populace at Rome, upon the demiſe of a pope, to make a general goal-delivery. When a pope is given over by his phyſicians, ſuch perſons as have been committed for any flagrant crime, or thoſe from whom any danger is apprehended, are removed hither, where no ſtrangers are admitted *ſede vacante*. On the top is a pedeſtal, where Adrian's *pigna* ſtood, the place of which is now ſupplied by an angel of white marble, about twelve feet high, the work of Montelupo. On the platform are four braſs cannon, one of which queen Chriſtina, by way of frolic, fired againſt the palace of Medicis on the Monte Pincio, where the mark of the ball is ſtill to be ſeen in an iron door. The expence of ſeeing this caſtle is about four or five *paoli* *. In going to it, one paſſes over the noble bridge, anciently called Pons Ælius. In the way from the city towards this bridge are to be ſeen two marble ſtatues of St. Peter and St. Paul, erected by Clement VII. The firſt is the work of Lorenzetti, and the other of Paolo Romano, and were erected by Clement VII. in the year 1534. Pope Clement IX. not only employed Bernini in enlarging the avenue to this bridge, but adorned it with ten ſtatues of ſo many angels, done from the deſigns of that celebrated artiſt. They are all bigger than human figures, and executed by the moſt eminent hands of that age. The firſt angel on the right is the work of Antonio Raggi; the ſecond angel is by Fancelli; the third by Lucenti; the fourth by Ferrata; the fifth by Dimemico Guidi; the ſixth by Giorgetti, reckoned the beſt of all the ten; the ſeventh by Bernini himſelf; the eighth by Paolo Naldini; the ninth by the ſame artiſt; and the tenth by Morelli. This munificence of Clement IX. is perpetuated in the following inſcription:

*Clementi IX.*
*Pont. Opt. Max.*
*Ælio Ponte ad Sancti Angeli arcem*
*Angelorum ſtatuis*
*Redemptionis myſteria præferentibus*
*exſculpto & exornato,*
*Quod ſine ejus titulo & inſignibus opus abſolvi*
*Ex animi moderatione mandaverit,*
*Clemens X. P. M.*
*Ut beneficentiſſimi Principis memoria extaret*
*Poſuit anno MDCLXXII.*

* Two ſhillings, or half a crown.

To

'To Clement IX. the greateſt and beſt of popes, who 'adorned the Ælian bridge, near the caſtle of St. Angelo, 'with the ſtatues of angels exhibiting the myſteries of our 'precious redemption; and ordered (ſuch was his humility) 'that neither his name nor arms ſhould be placed on this no-'ble work: that the memory of ſuch extraordinary genero-'ſity and munificence might not be loſt, pope Clement X. 'cauſed this monument to be erected in the year 1672.'

## LETTER LI.

### Concluſion of the Account of religious Edifices, and the Pope's Palaces in Rome.

SIR,

S. Pietro in Vincoli.

I Now return to the principal churches and religious edifices at Rome; and the next in alphabetical order is S. Pietro in Vincoli. Upon entering this church, on the right-hand are two fine monuments of the cardinals Margotti and Agucchi, both deſigned by Domenichino; who alſo painted St. Peter's deliverance out of priſon, in the ſecond chapel. Here is a tomb of pope Julius II. ſtill empty, his body being depoſited in the cathedral of St. Peter. The whole is worthy of Michael Angelo; but the ſtatue of Moſes in a ſitting attitude cannot be ſufficiently admired. This monument ſtill remains unfiniſhed. Some of the ſtatues are by Montelupo, a diſciple of Michael Angelo, and would make no mean appearance, were they not in company with that exquiſite one of Moſes. Here is alſo the tomb of cardinal Vecchiarelli, where the fine black and white marble, called Brocatello, and the large ſarcophagus of one piece of black marble, are well worth ſeeing.

The monument of cardinal Cynthio Aldobrandini is a noble piece by Le Gros, and thoſe who are no connoiſſeurs in ſculpture cannot but be pleaſed with the noble ſarcophagus of Leonino Orientale, not unlike brown agate with white ſtreaks, on this monument. On the left ſide of the altar near the door, is a piece of painting, by the celebrated Albert Durer, of the three Marys at Chriſt's ſepulchre. Oppoſite to

to this piece is an elegant monument of Antonio del Pollajuolo, a Florentine painter, who died in 1498. The nave of this church is extremely grand and beautiful; among its pretended reliques are the bodies of the Maccabees, and the fetters with which St. Peter was chained both at Jeruſalem and at Rome. In the ſquare court of the convent belonging to this church, now in the poſſeſſion of the canons regular of the congregation of St. Saviour, is a well, adorned with four pillars of oriental granate, and *baſſo-relievo's*, by Michael Angelo.

St. Praſſede's church indulgence for thirteen thouſand three hundred years.

In the church of St. Praſſede is to be had daily not only an indulgence for above thirteen thouſand three hundred years, but alſo a remiſſion of a third part of one's ſins, as is clearly ſignified by this Italian inſcription on a ſtone at the entrance of the church:

*In queſta anticchiſſima Chieſa di S. Praſſede ogni giorno vi ſono anni dodici mila d'indulgenze ed altre tante quarantene, e la remiſſione della terza parte de' peccati.*

This profuſion of indulgencies will not be thought ſtrange, when it is conſidered, that not only St. Praſſede and St. Pudentiana lie buried here, but alſo two thouſand three hundred martyrs, whoſe blood thoſe two devout ladies uſed to lay up in a veſſel, which is ſtill ſhewn in the middle of the church. The ſtone on which St. Praſſede uſed to ſleep, is a beautiful oriental granate, variegated with white and black ſpecks. Omitting the multitude of other reliques, two long catalogues of which hang near the high altar, I ſhall only take notice of the white and brown jaſper pillar, at which our Saviour is ſaid to have been ſcourged. Cardinal Giovanni Colonna, the pope's legate in the holy land, during the croiſades, is ſaid to have brought it hither from Jeruſalem, in the year 1223. It now ſtands within a glaſs-caſe in a chapel called the Garden of Paradiſe, where no women are admitted, except on the Sundays in Lent, when all the men are excluded. Over this pillar is an excellent picture of Giulio Romano, repreſenting the ſcourging of our Saviour.

On the ſpot where St. Pudentiana's church now ſtands was the houſe of the ſenator Pudens, with whom St. Peter, at his firſt coming to Rome, as is pretended, took up his lodgings. It is ſaid the ſenator, with his whole family, and among them Pudentiana and Praſſede his daughters,

ſo'n embraced the Chriſtian faith. If this be true, this church may properly claim the honour of being the firſt in this capital of the Roman empire. Before the church door ſtand two white twiſted pillars brought hither from Agrippina's bath. Before the Capella del Gaetani ſtand four ſtately pillars of *giallo antico*, which formerly belonged to Dioclesian's warm baths. Over the entrance, and in the roof of the chapel, is ſome good moſaic work, and eſpecially a fine piece by Roſetti, which was deſigned by Zuccaro, repreſenting St. Pudentiana gathering up the blood, heads, and bones of the martyred Chriſtians. The pavement is finely deſigned, and, for marble and inlaid work, it may vie with the moſt beautiful in all Rome. The architect was Franceſco di Volterra. The incomparable white marble *baſſo-relievo* on the altar, of the adoration of the three kings, was begun by P. Paolo Olivieri, and after his death finiſhed by Mariani. The other ſtatues are alſo maſterly pieces. On one ſide of the altar ſtand two pillars of *lumachella* or *marmore pedocchioſo orientale*, twelve *palmi* in height, which for beauty have few equals.

Pope's palace on Monte Cavallo.

Having deſcribed the Vatican, together with St. Peter's church, I ſhall here give an account of the other papal palace on the Quirinal mount or *monte Cavallo*, which for the purity of its air, and fine proſpect over a large part of the city of Rome, is preferable to the former.* On the great area before it are two horſes of an uncommon ſize, in marble, with two men leading them: They were erected by Fontana in the time of Sixtus V. and are ſaid to be done by two different maſters, who ſtrove to outvie each other in repreſenting Alexander the Great and his horſe Bucephalus. Conſtantine the Great is ſaid to have brought them out of Greece, and placed them in his baths on the Quirinal mount. Under one of them are theſe words:

*OPVS PHIDIÆ.*

'The work of Phidias.'

And under the other:

*OPVS PRAXITELIS.*

* The ſituation of the Vatican was always unhealthy, inſomuch that Tacitus calls it *infames Vaticani locos. Annal. lib.* ii.

'The

'The work of Praxiteles.'

That theſe inſcriptions were in being in the thirteenth century is manifeſt from Nardinus, lib. 4. c. 6. and Marlianus, lib. 4. c. 22. On one ſide of the pedeſtal is alſo this inſcription:

*Sixtus V. Pont. Max.*
*Coloſſea hæc ſigna temporis vi deformata reſtituit*
*Veteribuſque repoſitis inſcriptionibus à proximis Conſtantinianis thermis*
*In Quirinalem aream tranſtulit.*
*Anno Salutis M D LXXXIX.*
*Pontificatûs Quarto.*

'Theſe coloſſal ſtatues were brought from the neighbouring baths of Conſtantine (the damages they had ſuffered by time being repaired, and the ancient inſcriptions replaced) and erected in this Quirinal area by order of pope Sixtus V. in the year of Chriſt 1589, and the fourth of his pontificate.'

As Praxiteles lived fifty, and Phidias a hundred and fifty years before Alexander the Great, either theſe ſtatues are not the work of thoſe artiſts, or Alexander is not the perſon repreſented. Poſſibly neither of theſe ſuppoſitions are true, and the ſtatues may be the work of ſome later artiſt, and the perſons repreſented deſigned for Caſtor and Pollux, who were famous for their horſemanſhip: However, though theſe pieces are not of ſo ancient a date as the times of Phidias and Praxiteles; they are valuable remains of Roman grandeur, and have altered the name of the Quirinal-hill, where they ſtand, to that of Monte Cavallo. Several judges who are not blinded by too great a regard for antiquity, find diſproportions in the horſe's limbs, and eſpecially in the length of the neck.

Over the great door of the palace is a balcony ſupported by two Ionic pillars, from whence the pope, on ſome ſolemn ſeaſons, bleſſes the people. Here are to be ſeen two ſtatues of St. Peter and St. Paul by Maderno and Bertelotti; and a fine marble ſtatue of the Virgin Mary by Pompeo Ferrucci. The inner court is ſurrounded with a grand colonade, and on the wall of the great ſtair-caſe is a piece of painting in *freſco* of Chriſt with a group of angels, on which is this inſcription:

*Opus Melotii Forolivienſis, qui ſummos fornices pingendi artem miris Opticæ legibus vel primus invenit vel illuſtravit, ex abſide veteris templi SS. Apoſtolorum huc tranſlatum. Anno Sal. MDCCXI.*

'This piece is the work of Meloti, a native of Forli, 'who, if not the inventor, greatly improved the art of 'painting ceilings in *freſco*, and was brought hither from 'the church of the Holy Apoſtles in the year 1711.'

Sala Paolina

This ſtair-caſe leads to the pope's apartment on the left-hand, and on the right is the Sala Paolina, a ſpacious light hall with a very beautiful pavement, and adorned with fine paintings. The Paolina chapel is alſo worth ſeeing, as it much exceeds the Capella Paolina in the Vatican. In this wing are alſo the apartments in which the kings of Naples uſed to lodge in their way through Rome. In the large gallery are a collection of ſcriptural hiſtory pieces painted by the beſt maſters, from the time of Gregory XIII. to Urban VIII. with ſome models of buildings, antique buſto's, and a beautiful little pyramid of an uncommon ſtone, with a baſe of *lapis lazuli*. Here I obſerved the ſame kind of chairs and benches as I had ſeen in the Vatican, excepting, that the ſee being now vacant, the deceaſed pope's arms had been effaced. The pope's apartments are ſpacious and lofty, and afford a glorious proſpect; the hangings are of red damaſk, richly adorned with gold lace, &c. In a cloſet here is an admirable piece of the anunciation, in Florentine work, ſurrounded with feſtoons of flowers; it was a preſent to the pope from the great duke of Florence. In the audience-chamber is a piece of the deſcent from the croſs, of amber ſet in ebony and *lapis lazuli*. In the pope's private chapel are ſome paintings by Guido Rheni, who has ſurpaſſed himſelf in a piece of the anunciation. In the pope's bed-chamber, and cloſe to the bed, hangs an *ecce homo*, by Albani, which nothing can exceed, who has alſo given ſome ſpecimens of his ſkill in the above-mentioned chapel. Under the clock, and facing the garden, is a fine piece in moſaic, of the Virgin Mary, with the infant Jeſus, which was placed there by Innocent XII. It was deſigned by Carlo Maratti. In the *conſiſtorio ſecreto*, or ſecret conſiſtory, is a capital piece by Pietro di Cortona of the angel binding the dragon, as mentioned in the apocalypſe. It is a noble performance; but

Conſiſtorio Secreto.

but it ſeems ſomething odd, that the angel ſhould hold the papal triple crown towards heaven, as an ornament of which he had deſpoiled the dragon.

The garden belonging to this palace is large, and laid out in a good taſte, but is not taken care of as it deſerves. It is ſurrounded with very lofty cypreſs and laurel-trees, with ſome hedges of myrtle, an odoriferous tree not unlike box. The aviary at preſent conſiſts only of a few turtle doves, ſome foreign fowls called *poules pintades*, and a few peacocks. A delightful laurel grove leads from hence into the lower part of the garden, where the water-works are very ſurpriſing. Some imitate the ſound of trumpets and kettle-drums, others the exploſions of granadoes and rockets, and one the cuckoo's note. Here is alſo an organ played by water-works, and over it is a ſtar continually revolving. In another place a ball is kept up in the air by a ſtream of wind blowing upwards through an aperture in the earth. The water that ſupplies theſe gardens is much impregnated with ſtony particles, which incruſt the inſide of the pipes, ſo as to put theſe curious works frequently out of order. Some travellers mention a mount Parnaſſus to be ſeen here; but 'tis a miſtake, this curioſity being at Freſcati. I muſt not omit a charming grotto or ſummer-houſe in theſe gardens, with embelliſhments of the fineſt moſaic work. Garden of the Quirinal palace.

St. Rocco's church, among other paintings, is remarkable for a piece by Bernardo Formelli of St. Martin giving his cloke to a poor man. S. Rocco.

In St. Romualdo's church is a piece of painting by Sacchi, with which all connoiſſeurs are extremely pleaſed: it repreſents a viſion which Romualdo had in the valley of Camaldola among the Appenine mountains. S. Romualdo

The Rotonda, ſo called from its figure, has withſtood the injuries of time beyond any ſtructure of ancient Rome. It ſeems ſtrange that neither this remarkable temple, M. Aurelius's pillar, Adrian's Mauſoleum, nor Severus's Septizonium, are to be met with on any ancient Roman medal. This edifice was firſt dedicated by M. Agrippa to Jupiter Ultor, or the avenger,* and afterwards to all the deities, celeſtial, terreſtrial, and infernal; hence it was called Pantheon. Some authors affirm, that the roof was at firſt covered with ſilver, which they ſay was ſtripped off by the ſol- The Rotonda or Pantheon.

* Pliny, lib. xxxvi. c. 15. ſays, *Pantheon Jovi Ultori ab Agrippa factum.*

diery in tumultuous times; and that its moſt valuable ſtatues and other ornaments were carried away by Conſtantius to Conſtantinople. However, in the time of pope Urban VIII. there ſtill remained a vaſt quantity of braſs about it; but that pope had it melted down for the ſuperb altar in the cathedral of St. Peter; and ſome pieces of cannon for the caſtle of St. Angelo. How he came to ſpare the large bronze gates, which are eighteen feet four inches broad, and thirty-ſix feet high, is ſomething extraordinary, as he had a fair pretence for removing them on account of their diſproportion to the building; they being in all appearance at firſt deſigned for ſome other edifice. On this occaſion Paſquin obſerved, *Quòd non fecerunt Barbari Romæ, fecit Barbarini.* 'That Barbarini dealt worſe with Rome than ever the Barbarians did.' Over the door within this edifice is the following inſcription:

*Pantheon,*
*Ædificium toto terrarum orbe*
*celeberrimum,*
*Ab Agrippa Auguſti genero*
*Impiè Jovi, cæteriſque mendacibus Diis,*
*a Bonifacio IIII. Pontifice*
*Deiparæ, & SS. Chriſti Martyribus*
*piè dicatum.*
*Vrbanus VIII. Pont. Max.*
*Binis ad campani æris uſum*
*Turribus exornavit,*
*Et nova contignatione munivit*
*Anno Domini MDCXXXII. Pontif. IX.*

'The Pantheon, a ſtructure celebrated throughout the 'whole world, firſt profanely dedicated to Jupiter and all 'the falſe gods, by Agrippa, ſon-in-law to the emperor 'Auguſtus, and afterwards piouſly conſecrated to the mo'ther of God, and the holy Chriſtian martyrs, by pope 'Boniface IIII. is now adorned with two towers, &c. at 'the expence of pope Urban VIII. in the year of Chriſt '1632, and the ninth of his pontificate.'

Niches for ſtatues of the gods.

The niches ſtill remaining ſhew, that this temple formerly contained the ſtatues of the gods; and from Pliny, lib. ix. c. 35. it appears, that the ſtatue of Venus in the Pantheon had a pair of ear-rings made of the pearls that Cleopatra

Cleopatra had ſpared at her extravagant entertainment with Mark Anthony. It was an impracticable thing to build a temple that could contain all the gods worſhipped by the Romans, as they were ſeveral thouſands in number;* but temples dedicated to more than one god were called Pantheons. On the right-hand, before the entrance of the Rotonda (which is its preſent name) according to Dio, lib. xxxv. ſtood an image of Auguſtus, and on the left that of Agrippa. The outſide is entirely of Tivoli free-ſtone, and within it is incruſted with marble.

Dimenſions of the Pantheon.

The roof of the Pantheon is a round dome, without pillars or windows, the diameter of which is 72 common paces: this agrees with 144 feet, or 218 3-4ths *palmi*, as it is computed by others. Some reckon the diameter within to be 132 feet, excluſive of the wall, which is eighteen feet thick: this diameter, however, exceeds the height, which is aſcended by a ſtair-caſe of 190 ſteps. This church, though it has no windows, but only a round aperture 37 1-half in diameter in the center of the dome, is very light in every part. The pavement is made of large ſquare ſtones and porphyry, ſloping all round towards the center, where the rain-water falling down through the aperture at the top of the dome, is conveyed away by a proper drain, covered with a ſtone full of holes.

Eight altars are placed round this church, of which the *altare maggiore*, or high altar, as repaired and beautified by order of Clement XI. is of porphyry, embelliſhed with *verde antico*. Here is the monument of the celebrated Raphael, at an altar dedicated to the Virgin Mary; and oppoſite to it, at another altar, are two extraordinary porphyry pillars, each of one piece. Here are fourteen other remarkable pillars of *giallo* and *granito*.

Over Raphael's monument ſtands a marble ſtatue of the Virgin Mary, by Lorenzetto. The buſto of that wonderful artiſt, which was ſet up a few years ſince, is by Naldini, who alſo made that of Annibal Caracci; both being done at the expence of the generous Carlo Maratti. Over Raphael's tomb is the following inſcription:

* A ſmall acquaintance with the Roman mythology ſuffices to ſhew, that they carried polytheiſm *ad infinitum*. Heſiod and Euſebius reckon up thirty thouſand gods.

*D. O. M.*
*Raphaëli Sanctio Joan. F. Urbinat.*
*Pictori eminentiſſ. veterumque æmulo,*
*Cujus ſpirantes propè imagines*
*ſi contemplere,*
*Naturæ atque artis fœdus*
*facilè inſpexeris,*
*Julii II. & Leonis Pontt. Maxx.*
*Picturæ & Architect. operibus*
*gloriam auxit.*
*V. A. XXXVII. integer integros,*
*Quo die natus eſt, eo eſſe deſiit,*
*VIII. Id. April. MDXX.*

'Sacred to God, the greateſt and beſt of Beings, and to 'the memory of that admirable painter Raphael Sanctio d' 'Urbino, whoſe breathing figures ſhew the happieſt com- 'bination of art and genius; who, by his immortal works 'as a painter and architect, added a luſtre to the reigns of 'the popes Julius II. and Leo X. He lived exactly thirty- 'ſeven years complete, with an unblemiſhed reputation; 'and died on the 6th day of April, being the anniverſary 'of his birth, in the year 1520.'

This epitaph was compoſed by Caſa, and the following diſtich under it, which may well be called *multum in parvo*, by cardinal Bembo:

*Ille hic eſt Raphael, timuit quo ſoſpite vinci*
*Rerum magna Parens, & moriente mori.*

This diſtich was ingeniouſly tranſlated into Italian by Bellori, in theſe two verſes:

*Queſto è quel Rafaele, cui vivo vinta*
*Eſſer temeo Natura, e morto eſtinta.*

Mr. Pope, the celebrated Engliſh poet, was ſo pleaſed with the thought, that he has inſerted it, without any alteration,

teration, in the following epitaph on Sir Godfrey Kneller,* in Weſtminſter-Abbey:

'Kneller, by heav'n and not a maſter taught,
'Whoſe art was nature, and whoſe pictures thought,
'Now for two ages having ſnatch'd from fate,
'Whate'er was beauteous, or whate'er was great,
'Lies crown'd with princes, honours, poets lays,
'Due to his merit and brave thirſt of praiſe.
'Living, great nature fear'd he might outvie
'Her works; and dying, fears herſelf may die.'

Kneller painted the portraits of king Charles II. James II. king William and queen Mary, queen Anne, and king George I. with thoſe of the principal nobility of England in thoſe ſeveral reigns. He died in the year 1723, and the ſeventy-ſeventh of his age.

Under Raphael's buſto in the Rotonda are the following lines:

*Ut videant Poſteriores decus & venuſtatem,*
*Cujus gratiam mentemque cæleſtem*
*In picturis admirantur,*
*Raphaelis Sanctii Urbinatis,*
*Pictorum Principis;*
*In tumulo ſpirantem ex marmore vultum*
*Carolus Marattus,*
*Tam eximii Viri memoriam veneratus,*
*Ad perpetuum vertutis exemplar*
*Et incitamentum*
*P. Anno MDCLXXIV.*

'That poſterity may not be ſtrangers to the comely and 'grateful mein of Raphael d' Urbino, the prince of pain-'ters, whoſe ſkill and divine genius they ſo much admire 'in his works; and that a perpetual patern of, and incite-

* Sir Godfrey Kneller was a German, and all the painters who made any figure in England foreigners. It ſeems indeed ſomething ſtrange, that a nation which excels in all the ſciences, and is far from wanting a true taſte for painting, has never produced a perſon of any diſtinguiſhed reputation, either in portrait painting, or any other branch of that noble art. Lely and Holbein were Germans, Vandyke was a Fleming, and Antonio Varro, who painted St. George's-hall at Windſor, a Neapolitan.

'ment

ment to virtue might be here exhibited, Carlo Maratti, who revered the memory of ſo great a man, ſet up this reſemblance of him in breathing marble, in the year 1674.'

To this church belongs a religious fraternity of painters, ſculptors, and architects, on which account, and that of Raphael's being here interred, ſeveral architects, painters, &c. have been very deſirous of being buried in the Rotonda. Among theſe were Perino del Vaga, Giovanni da Udine, Zuccarini, Taddeo Zuccari (whoſe marble buſto was made by his younger brother.) Frederico Domenico Guidi, Lanfranco, Gibbes, an Engliſh poet, whoſe buſto is by Nardini, Barronio of Caſal, a famous architect of the ſixteenth century, with many others.

Under the marble buſt of Flaminio Vacca, made by himſelf, is this inſcription:

*Flaminio Vaccæ*
*Sculptori Romano,*
*Qui in operibus quæ fecit,*
*Nuſquam ſibi ſatisfecit.*

'To the memory of Flaminio Vacca, a Roman ſculptor, who could never pleaſe himſelf in any of his pieces.'

Under the buſt of Annibal Caracci is the following inſcription:

*D. O. M.*
*Annibal Caraccius*
*Bononienſis*
*hic oſſa,*
*Raphaeli Sanctio Urbinati*
*Ut arte, ingenio, famâ, ſit tumulo proximus;*
*Par utrique funus & gloria,*
*Diſpar fortuna,*
*Æquam virtuti Raphael tulit,*
*Annibal iniquam;*
*Diſceſſit die XV. Julii MDCIX.*
*æt XXXXIX.*
*Carolus Maratus ſummi Pictoris*
*Nomen & ſtudia colens*
*P. An. MDCLXXIIII.*
*Arte meâ vixit natura, & vivit in arte*
*Mens, decus & nomen, cætera mortis erant.*

'Here

'Here lies Annibal Caracci of Bologna, who, as he was 'next to Raphael d' Urbino in ſkill, genius, and reputa- 'tion, lies next to him in the grave. Though they were 'equal as to fame and funeral honours, yet their fortunes 'were very different: Raphael's merit was crowned with 'ſucceſs and proſperity, Caracci always met with adverſe 'fortune. He died on the 15th day of July, 1609, in the 'forty-ninth year of his age. Carlo Maratti, who revered 'the memory of this admirable painter, and was an admirer 'of that noble art, erected this monument 1683.'

Some think that Carlo Maratti has wronged Raphael by the compariſon in this inſcription. Caracci was born at Bologna, in the year 1560, and was at firſt deſigned for a goldſmith; but his uncle, Lewis Caracci, obſerving an extraordinary genius both in him and his brother Auguſtino, took them home, and inſtructed them in the art of painting, by which they afterwards acquired immortal honour.

If the Rotonda be admired for its fine dome, the colonade in the front is entirely anſwerable to it; it conſiſts of ſixteen pillars of granate, which cannot be viewed without aſtoniſhment. The diameter of moſt of theſe pillars is near five feet, and the height of them thirty-ſeven, excluſive of the pedeſtals and capitals; and each are cut out of a ſingle block. The entrance into the church is likewiſe adorned with pillars (with an architrave of a ſingle piece of African or granate marble) which are forty feet high. On the left-hand, at entering this portico, is a large vaſe of antique Numidian marble, or porphyry; ſuppoſed by ſome to have belonged to Agrippa's baths, by others to have been the repoſitory of his aſhes. The colonade is twenty Roman feet in length, and twelve in breadth. They who will have the Pantheon to be much more ancient than the Auguſtan age, muſt however own, that the founder of this *prodomus*, as Vitruvius calls it, was Agrippa, the ſon of Lucius, during his third conſulſhip. This is evident from the following inſcription, in capitals, on the architrave of the front:

*M. AGRIPPA L. F. CONS. TERTIUM FECIT.*

And

And underneath, in ſmaller characters:

*Imp. Cæſ. L. Septimius. Severus. Pius. Pertinax.*
*Arabic. Adiabenic.*
*Parthicus. Pont. Max. Trib. pot. XI. Coſ. III. P. P. Procos. &*
*Im. Cæſ. M. Aurelius. Antoninus. Pius. Felix. Aug.*
*Trib. poteſt. V. Coſ. Procos.*
*Pantheum. vetuſtate. corruptum. cum. omni.*
*cultu. reſtituerunt.*

Dion, in the fifty-third book of his hiſtory, ſays, that the Pantheon was finiſhed by Agrippa; and it appears from the ſame author, lib. lxvi. that in the reign of Titus, that edifice was greatly damaged by a fire which iſſued out of the earth; but was thoroughly repaired by the emperor Domitian. Euſebius, in his chronicle, informs us, that the Pantheon was, in the thirteenth year of Trajan, deſtroyed by lightning, and rebuilt by Adrian. It muſt have ſuffered a ſubſequent deſtruction, or L. Septimus Severus, and M. Aurelius Antoninus, could have no claim to the honour of rebuilding it.

Imitation of the Rotonda in the church of the Sorbonne at Paris.

I do not doubt but that Mr. Le Mercier, who built the Sorbonne at Paris, had this *periſtile* in his eye, as part of his model for that ſtructure; but there are only ten pillars in that at the Sorbonne, which, though they make a tolerable figure in their proper place, contraſted with thoſe at Rome, would look like dwarfs placed near giants. It is true, they do not want ornaments; and they have another conſiderable advantage, for they ſtand on an elevation which is aſcended by fifteen ſteps.

The Rotonda, in the year 607, was converted into a Chriſtian church,* by pope Boniface IV. and to raiſe the greater

* At the extirpation of paganiſm it was debated, whether the heathen temples ſhould be converted into Chriſtian churches, or totally demoliſhed? The African councils were for the latter, as appears from Pithoeus *cod. can. vet. Eccl. Rom. f.* 150. though St. Auſtin approved of the former, in his *Ep.* 47, *ad Publicol. Oper. tom.* II. *p.* 111. *Quum templa, idola & luci in honorem veri Dei convertuntur, hoc de illis fit, quod de hominibus, quum ex ſacrilegis & impiis in veram religionem convertuntur.* 'When temples, images, and groves are dedicated to the honour of the 'true God, it is like the converſion of libertines and wicked men to the 'true religion.' Theſe alſo were the ſentiments of Gregory the Great, *In Ep. ad Mellit. abbat. ap. Bedam, Hiſt. Eccl. lib.* i. *c.* 30. *Quod fana idolorum deſtrui minime debeant, ſed ipſa, quæ in eis ſunt, idola deſtruantur,*

greater devotion, twenty-eight cart-loads of reliques were brought hither from ſeveral church-yards in the city of Rome. From that time it has been properly called Sancta Maria ad Martyres, being firſt dedicated to the Virgin Mary, and afterwards, in the year 830, by Gregory IV. to all the Chriſtian martyrs or ſaints. Notwithſtanding all this, it is commonly called the Rotonda.

In the area before this church is a fountain, with an antique baſon of porphyry, which belonged to ſome of the Roman baths, and was applied to this uſe by Gregory XIII. In the center of this fountain is an ancient obeliſk of *pietra egyzzia*, or Egyptian marble, formerly placed before the church of S. Bartolomeo de' Bergamaſchi, and called La Guglia di S. Mahuto, or S. Maut, from the church near it, dedicated to that ſaint. Fountain and obeliſk.

In the church of St. Sabina is a *tribuna* finely painted, by Taddeo Zuccari. St. Hyacinth's chapel, in the ſame church, was painted by his brother Frederico, except the altar-piece, of the Virgin Mary, which is the work of Lavinia Fontana, a Bologneſe lady. Here is the tomb of one Auſia Valentini, with this ſhort epitaph: St. Sabina.

*Ut moriens viveret,*
*Vixit ut moriturus.*

'That ſhe might live eternally after death, ſhe lived here 'as one who had death always in her thoughts.'

Here is ſhewn an ancient Roman weight; this ſtone is ſaid, by the vulgar, to have been thrown by the devil at Stone thrown by the devil.

*tur, aqua benedicta fiat, in eiſdem fanis adſpergatur, altaria conſtruantur, reliquiæ ponantur. Quia ſi fana eadem bene conſtructa ſunt, neceſſe eſt, ut a cultu dæmonum in obſequia veri Dei debeant commutari: ut dum gens ipſa eadem fana ſua non videt deſtrui, de corde errorem deponat, & Deum verum cognoſcens ac adorans ad loca, quæ conſuevit, familiarius concurrat.*
'The temples of the idols are by no means to be deſtroyed, but only the 'idols that are ſet up in them; afterwards let the temples be ſprinkled 'with holy water, and furniſhed with reliques, and let altars be built in 'them. If thoſe temples be magnificently built, it is highly proper they 'ſhould be converted from places ſet apart for the worſhip of devils, to 'that of the true God; ſo that the people, ſeeing their temples left ſtanding, may repair to the accuſtomed places, and thus be the more readily brought to a conviction of their error, and a devout knowledge 'and ſincere worſhip of the true God.' Had this opinion conſtantly prevailed, the noble monuments of antiquity would not have been ſo ſcarce at this day.

St. Dominic, after missing his throw at the three devout kings of Cologne. In the convent is also shewn Dominic's cell, and in the garden an orange-tree of that saint's own planting.

La Sapienza is the public university, in which are no less than thirty professors, but few students; the Jesuits being every where the monopolizers of the education of youth. It is a stately square edifice, with cloysters and galleries, and was built from a design of Michael Angelo. Over the main entrance is this excellent inscription in capitals:

INITIVM SAPIENTIÆ TIMOR DOMINI.

'The fear of the Lord is the beginning of wisdom.'

A description of the whole, with copper-plates, was published at Rome in 1720, entitled *La chiesa e fabrica della Sapienza di Roma con le Vedute in Perspettiva e con lo studio delle Proporzione Geometriche, Piante, Alzate, Profili e Spaccati.*

The tower is of a very extraordinary figure, the upper part of it being built in a spiral line. In the library is a statue, by Domenico Guidi, of the munificent founder, pope Alexander VII. who also presented the university with a very valuable physic-garden. In this college the regular doctors in the three learned professions of Divinity, Law, and Physic, are invested with several degrees, and receive their diploma's. Besides those sciences, here are also taught rhetorick, philosophy, ecclesiastical history, mathematics, and architecture; as likewise the Hebrew, Chaldean, Syriac, Arabic, Greek, and other languages, all *gratis.* In the University-church is an altar-piece, representing St. Yvone, the patron of the poor, distributing alms. It is accounted the master-piece of Pietro di Cortona, though it was finished by Giov. Ventura, one of his disciples, after his death; Ciro Ferri is said to have painted the lower part of it. The figures appear as big as the life, and the piece is said to have cost three thousand *scudi*, or crowns.

S. Sebastiano's church.

S. Sebastiano alle Catacombe, or *sù la Via Appia*, is one of the seven principal churches at Rome. The pillars of the altar-piece are of *verde antico:* here is a most splendid chapel dedicated to that saint, with his statue in white marble, by Antonio Giorgetto, a monk. Here are also to be seen some paintings in *fresco*, by Antonio Caracci.

It

It is not to its external beauty that this church owes its preference to ſo many others, but to its large collection of reliques.*

I have already, in deſcribing St. Agnes near the Porta Pia made mention of the catacombs; but have referred a full account of them to this place; thoſe of St. Sebaſtian being both the moſt ſpacious and leaſt injured by time of any in Rome. They conſiſt, as it were, of ſeveral ſtories or paſſages under one another, and as the earth is dry and ſandy, theſe ſtories are in ſeveral places ſupported with brick-work: the aſcents and deſcents are very frequent. Sometimes one is obliged to ſtoop conſiderably; and as the paſſages are not above two or three feet broad, two perſons cannot walk a-breaſt, except in ſome kind of apartments, and theſe are only four or five feet broad, and not quite eight feet long. In theſe vaults ſome ſuppoſe the private Chriſtians to have performed their religious worſhip. It is forbidden, under penalty of the ſevereſt excommunication, to carry any thing away from hence; but heretics muſt be ſuppoſed to ſtand in no great awe of ſuch a penalty. On both ſides are repoſitories or tombs, ſome of which are empty and open; others are walled up with brick, or a piece of marble, and have inſcriptions engraven on them. As I ſometimes brought up the rear of our company, and conſequently was unobſerved by the vigilant monk who attended us with a wax light, I pulled down one of theſe pieces of marble, which was about two fingers thick, and ſaw in the cavity a whole human ſkeleton, though not very large; for, indeed, there are few of theſe repoſitories capable of containing a well-grown perſon at full length. In one of theſe cavities I obſerved a large ſtone coffin; there is alſo without the church, another of white marble, with *baſſo-relievo's* repreſenting ſome paſſages of the Old and New Teſtament, which is ſaid to have been taken out of theſe catacombs. In another place I met with a large antique urn made of clay, quite ſound and whole. In ſeveral places in theſe catacombs are to be ſeen ſmall glaſs bottles fixed in the wall; but of moſt of them, the bottom was all that remained. The ſediment in ſome of theſe glaſs bottles is of a blackiſh colour, and commonly ſuppoſed to be the

Deſcription of the catacombs.

* The reliques here enumerated by the author are omitted, as alſo an account of indulgences, *&c.* to avoid a tedious prolixity on ſuch trifling ſubjects.

blood of the martyrs buried here, but may as well be the ſediment of oil. I cannot but obſerve, that theſe vials very much reſemble the *vaſa lacrymatoria*, in which the ancient heathens preſerved the tears ſhed at the funerals of their deceaſed friends, as they alſo did thoſe of the women hired to weep at ſuch ſolemnities.* A friend of mine at Nurenberg ſhewed me, on the bottom of one of theſe Lacrymatories, a very pretty picture of a child with a *bulla* about the neck, led by its mother. This picture was covered with glaſs to preſerve it from the damp. The ſame gentleman ſhewed me another bottom of ſuch a vial, or *lacrymatory*, with this inſcription, *Vivas dulcis anima pie Zeſes.* This work ſeemed to be modern, and in the Gothic taſte. Both theſe vials were part of the Strozzi collection, and were found in the catacombs. In the year 1716, the celebrated Florentine ſenator, Buonaroti, publiſhed at Florence a work entitled *Oſſervatoni ſopra alcuni frammenti di Vaſi antichi di Vetro ornati di figure, trovati ne Cimiteri di Roma, &c.* in which a particular deſcription is given of ſeveral paintings on ſuch vials; ſome of which were done by heathens, and others by Chriſtians. The words *pie zeſes* occur on ſeveral of them; but the rules of grammar will not allow, as ſome however maintain, that they mean *pie Jeſu*; and the opinion of thoſe who look upon them to be a mixture of Greek and Latin words, not unuſual among the Romans in common converſation, ſeems more plauſible. Beſides theſe large cavities there are ſeveral ſmall holes to be ſeen along the paſſages of the catacombs, in which the ancients placed their urns, ſingly, or two or three together, and theſe places were called Columbarias, Ollarias, and Hypogæa.

On one ſtone the name Silveſter is thus engraved,

CIABECTEPE.

On another,

*C. Plotius.*

* This is a confirmation of Dr. Burnet's conjecture concerning theſe catacombs, *viz.* that they were the burying places of the ancient Roman ſlaves, &c.

I alſo

I alſo copied the following inſcriptions:

*Leopardus Præfectus qui vixit annis IIII. menſes VI. dies II. in pace.*

*Petrus qui vixit annos III. & Di- - - Victorina ſib & compari.*

*Victorino Benemerenti in pace quæ vixit annos III. menſes VI. dies XII.*

Upon comparing theſe inſcriptions, which caſually preſented themſelves to my view, without any particular ſearch, with an obſervation on the ſmallneſs of the ſkeletons, they ſeemed to favour a conjecture, that among the ancient heathens, children were often buried inſtead of being burnt on funeral piles, as was cuſtomary with regard to adults. In another part of the catacombs is the following inſcription:

✻ DVLVENE MERITT VICTORI ✻
FILIO PAREN FFQQVTAMIRA
TREIECIT VIT D LXXX NEOFITVS
QVI VIX IN PACE X

The croſs on a monument is generally looked upon as a ſign that a Chriſtian lies buried there, and this character ✻ is thought to be of the ſame import; but the ☧ is reckoned a ſure indication of a martyr's ſepulchre, it being compoſed of the Greek and Latin alphabet, and ſuppoſed to denote *Pro Chriſto*; i. e. 'For Chriſt.' As to the Greek letter Χ in an antique monument at Albano, which I ſhall hereafter deſcribe; I met with a plain proof, that it admits of various conſtructions; for it is there in expreſs words ΧΡΗΣΤΕ ΧΑΙΡΕ, *i. e.* 'Gentle ſhade adieu.' In which ſenſe alſo Tibullus, in his ſecond elegy, ſays,

*Et bene, diſcedens dicet, placideque quieſcas,*
*Terraque ſecuræ ſit ſuper oſſa levis!*

'His parting wiſh ſhall be, may'ſt thou be bleſt
'With a light earth, and unmoleſted reſt!'

In Anacreon's firſt ode are theſe words,

χαιρετε λοιπον ἡμιν, Ηρωες, &c.

'Adieu to heroes! &c.'

So that unqueſtionable χαιρε muſt ſometimes imply the modern expreſſions of adieu! farewel! &c.

Theſe ſubterraneous paſſages have a communication with one another, which makes them very intricate; but here are ſtones ſet up in the middle to direct travellers in their return. To viſit every part of the catacombs would be a walk of no leſs than twenty Italian miles, as appears from a plan of them in the convent, which agrees with the copper-plate of the catacombs in Aringhi's *Roma Subterranea*; where alſo are to be ſeen draughts of the catacombs of St. Hermes, St. Pancrace, St. Agnes, St. Agatha, St. Lucina, &c. Every one of theſe catacombs, and many others, to the number of thirty, have all their ſubterraneous paſſages or galleries of ſuch an extent, that the length of them all, taken together, is computed to be above a hundred Italian miles; but they are ſo far from being kept every where in ſuch good repair, as thoſe of St. Sebaſtian, that not a few of them are walled up; ſeveral perſons having been bewildred in thoſe labyrinths and periſhed there. Beſides Aringhi's account, in the year 1720 another was publiſhed at Rome, entitled *Oſſervazioni ſopra i Cimeteri de' ſanti Martiri & antichi Chriſtiani di Roma*, in two volumes, folio.

Catacombs not the work of Chriſtians.

Though it be manifeſt, that great numbers of Chriſtians are interred here, it is by no means a conſequence that theſe ſubterraneous caverns were originally the work of Chriſtians, or that they ſerved them for retreats in the time of perſecution. Not to mention the vaſt diſproportion of ſuch works to the ſmall number of Chriſtians; where could the many thouſand cart-loads of earth or ſand, taken out of the catacombs, have been carried away with ſuch privacy as to eſcape the notice of the heathen? Even granting that the Chriſtians were ſo polite as to diſpoſe of the ſand in ſmall quantities to the inhabitants of the city for domeſtic uſes, and that from hence they got the nick-name of Arenarii; yet great numbers of the pooreſt heathens, who alſo ſold ſand, could not but know from whence the Chriſtians procured ſuch quantities of it, and would certainly have diſcovered

vered their competitors in trade. Of what uſe could paſſages, ſeveral leagues in length, be to the Chriſtians when their number was ſo ſmall? And when the Chriſtians became ſuperior to the pagans, both in number and power, there was no need of ſecret retreats and ſubterraneous burying-places. Suppoſe, that in the times of the perſecutions, fifty or ſixty thouſand Chriſtians had ſheltered themſelves in theſe caverns, how could they be ſupplied with proviſions, or preſerve themſelves from contagious diſtempers among ſuch a number of dead bodies? The few ſmall apartments diſperſed up and down in theſe catacombs are ſaid to have been peculiarly appropriated for religious worſhip; but as they have but one entrance, and that very narrow, I am at a loſs to find room there for a congregation. Beſides, with what ſpecious pretences would it have furniſhed the heathens to reproach the Chriſtians, when, at laſt they had found out that ſo many thouſands of both ſexes had paſſed a conſiderable time together in ſuch obſcure manſions? Anthony Ulric, duke of Brunſwic Wolfenbuttle, in his Octavia, has given a very entertaining account of the catacombs, and of the primitive Chriſtians' manner of living in theſe receſſes; but the pleaſing idea that romance gives us of theſe ſubterraneous dwellings ſoon vaniſhes, when a perſon advances but few ſteps in the catacombs at Rome. Thoſe at Naples, indeed, are loftier and broader, with very ſpacious apartments, and conſequently are much better adapted to the purpoſes mentioned in that prince's poem; but then the very magnificence of thoſe works makes it the more improbable that they were undertaken by a poor perſecuted ſet of people, who were far from being numerous, and were obliged to carry on all their meaſures with the utmoſt ſecrecy.

What the catacombs properly were.

After all, it will, upon due examination, unqueſtionably appear, that the catacombs of Rome were originally nothing elſe but the Puticuli, mentioned by Horace, Varro, and Feſtus Pompeius; where, at firſt, only the bodies of ſlaves, and of ſuch whoſe circumſtances would not permit their friends to be at the expence of burning them on a funeral pile, were depoſited. The digging up of *puzzolana*, a kind of ſand much uſed in making mortar for building, of which there are vaſt ſtrata in many parts of Italy, may have given riſe to this expedient for burying the dead, as it anſwered both purpoſes. In proceſs of time, perſons of a higher claſs came to be interred in theſe caverns; for the Romans, even

before Chriſtianity got the better of heatheniſm, gave into the practice of burying their dead. This is evident from ſeveral ancient monumental inſcriptions to be ſeen in the catacombs, which, not only begin with the Letters D. M. by ſome writers interpreted to denote *Deo Maximo*; but even with *Diis Manibus* at full length, which would have been profane, and never permitted on a Chriſtian's tomb. Such was the ſtone found in the catacombs of St. Sebaſtian, which is now to be ſeen in Kircher's muſeum, with this inſcription very legible on it:

*Diis Manibus.*
*Principio filio dulciſſimo ſuo poſuit,*
*qui vixit ann. VI. dies XX.*
*in pace.*

This I once alledged to a learned Jeſuit, as an objection againſt the common notion, that only Chriſtians are buried here. His anſwer was, that it might probably be owing to the ignorance of the primitive Chriſtians, who being unacquainted with the meaning of the characters D. M. or *Diis Manibus*, but finding it on a multitude of other tomb-ſtones, made uſe of them, without any farther examination, on thoſe of their deceaſed friends; eſpecially as they might fancy that *manes* had ſome relation to *animæ*, or ſouls. Mabillon alſo thinks, that after the eſtabliſhment of Chriſtianity, the Chriſtians took away the tomb-ſtones from the graves of the pagans, and placed them on thoſe of others of their own religion. This reaſon might appear plauſible if the ſtones had been valuable for their ornaments, &c. But as theſe ſtones are very ordinary, and without ornaments, and the inſcriptions badly done, I cannot ſee why a Chriſtian ſhould have given himſelf the trouble to ſearch for a heatheniſh epitaph for his child; and he muſt have been poor indeed not to be able to procure as good a ſtone with an inſcription agreeable to his religion. The other argument might alſo be of ſome weight, had the Chriſtians been ſtrangers to the language and religion of the ancient Romans, and never heard of ſuch words as *Dii Manes*; and ſuppoſing, that by a ſtrange ignorance and dulneſs they confounded the word *Manes* with *Animæ*, I beg leave to aſk, What ideas they annexed to *Fata*, *Domus æterna Imperatoris*, and the like expreſſions no leſs frequently to be met with here on tomb-ſtones? Why did they not make uſe of theſe words alſo, if they

they were ſo ignorant of the Roman language? Even Mabillon himſelf, in another place, arguing againſt the adoration of Evodia as a fictitious ſaint, ſays, that the characters D. M. on her grave, or rather that of her mother, were marks of paganiſm; and that the phial, with a reddiſh liquor found in it, was not a veſſel full of a Chriſtian martyr's blood, but only an *urna lacrymalis*, or lacrymatory. I ſhall not make any remarks on the undecayed body of a young woman dug up in St. Sebaſtian's catacombs in the time of Paul III. and by ſome ſuppoſed to be Tulliola, Cicero's daughter. That it had ſome evident marks of paganiſm may be concluded from its being preſerved as a holy relique; but, by order of that pope, thrown into the Tiber, leſt its ſingular beauty might procure it an improper veneration. The fabulous circumſtances of this ſtory are met with in Contarini's Crucifer, p. 283. and in Vacca's Annotations, inſerted by Montfaucon, in his *Itinerarium*, &c.

The great numbers of *vaſa lacrymalia*, or lacrymatories, found in the catacombs, is another proof that they were not the burying-places of the primitive Chriſtians. Theſe phials the heathens filled with their own tears, and thoſe of the *præficæ*, or hired mourners, and placed near the remains of the dead, as appears from theſe expreſſions ſo frequent on ancient tomb-ſtones, *Tumulum lacrymis plenum dare, ponere cum lacrymis, cum lacrymis & opobalſamo udum condere*; concerning which, Guthier de Jure Manium, lib. i. c. 28. Caſal. p. ii. c. 21. de Urb. may be conſulted. I ſhall here only cite an inſcription on a ſtone found at Rome, which had been erected in memory of Ulpia Scita Philumena; ai is here uſed for æ, as in many other ancient inſcriptions: Vaſa lacrymalia.

*Vlpiai Scitai Philumenai*
*Conjugi BMP*
*Aelius Macer anteſi*
*gnanor. Trib.*
*Lachrymas poſuit.*

'Ælius Macer, tribune of the ſtandard-bearers, dedicates theſe tears to Ulpia Scita Philumena, his excellent conſort.'

The Chriſtians, on the contrary, looked upon the death of their pious friends and relations as a joyful removal to the manſions of everlaſting happineſs; and St. Paul, in his

epiſtle to the Theſſalonians, forbids them to bewail the death of Chriſtians, like heathens who were ſtrangers to the animating hope of a reſurrection; ſo that it is not to be ſuppoſed that the ſurviving friends among believers made ſuch a parade of their tears, or hired ſuch women mourners, of whom Horace ſays,

*Ut, quæ conductæ plorant in funere, dicunt*
*Et faciunt propè plura dolentibus ex animo;*——
HOR. Art. Poët. v. 431.

'As hirelings, paid for their funeral tear,
'Out-weep the ſorrows of a friend ſincere.'

In turning over *Le Antiche Lucerne ſepulcrali figurate & raccolte dalle Cave ſotterranee & grotte di Roma, diſegnate ed intagliate nelle loro forme da Pietro Santi Bartoli, con l' oſſervationi di Gio. Petro Bellori*, publiſhed at Rome in folio, one may ſee, in the plates of the urns brought out of the catacombs, above forty which are manifeſtly pagan, and are eaſily diſtinguiſhable from thoſe which the Chriſtians, by an indiſcreet imitation of the heathen ceremonies, placed in the catacombs. The latter, inſtead of ſome falſe deity, marked theirs with the cypher of the words Jeſus Chriſt; or a dove, as the emblem of candour, mildneſs, and innocence; or with the figure of Chriſt as a ſhepherd, with a ſheep on his ſhoulders; or with Noah's ark, with the dove; or Jonah caſt out of the whale, and the like. Theſe are more unexceptionable proofs of their being placed here by Chriſtians, than the ſingle mark of a croſs above the epitaph; for this, according to Montfaucon, is alſo found on Egyptian and Etruſcan monuments evidently of a date prior to the paſſion of our Saviour. The old Greek T, which denoted acquital when criminals were tried, in ſome meaſure reſembled a croſs. Athanaſius Kircher, in his *Prodomus Coptus*, ſhews, that among the Egyptians, Indians, and Perſians, the croſs was an hieroglyphic denoting the four elements; and from Rufinus's Eccleſiaſtical Hiſtory, lib. ii. c. 29. Socrates, Sozomen, and Suidas, on the word σαραπις, it plainly appears, among the Egyptians, to have ſignified eternal life; and ſuch marks were found in the temples of Serapis. On ſome ancient Egyptian monuments are to be ſeen three croſſes ſtanding horizontally; but it would be ridiculous to ſuppoſe that they ſignified the croſſes of Chriſt and

The croſs not peculiar to Chriſtian tomb-ſtones

and the two malefactors. *Marſilius Ficinus, de vita cœlitus comparanda, lib.* iii. *c.* 18. mentions ſuch a figure to have been uſed among the Arabians as an emblem of the influence of the ſtars. The hammer of the god Thor, ſo frequently mentioned in the antiquities of the northern nations, ſo nearly reſembled the ſign of the croſs, that one was taken for the other. Reevhielm has publiſhed a particular diſſertation of the croſs on Runic ſtones.

Reliques taken out of them what they were.

It being clear from what has been ſaid, that the catacombs were the burial-places both of heathens and Chriſtians, the papal infallibility ſtands impeached with having pronounced all the bones found there to be holy reliques. How lamentable is the credulity of the people, in receiving ſuch bones as things of ineſtimable value, ſetting them in gold and ſilver, and paying them religious adoration, when it is odds but they belonged to ſome heathen ſlave, rather than any Chriſtian martyr! So early as the times of St. Jerom and Auguſtin,* the monks had begun to deal in reliques; but this vaſt fund of holy cheats was either not thought of, or prudently abſtained from, as the falſity of any ſuch pretence would then have been too notorious, and probably prejudiced the whole trade. St. Jerom, in his commentary on Ezekiel, chap. xl. ſays, that when he was a boy he uſed to go down into theſe gloomy manſions of the dead, and that he could not forbear applying to himſelf theſe words in Pſal. liv. 'They go down quick into hell, *i. e.* the grave;' and the following verſe in Virgil:

*Horror ubique, animos ſimul ipſa ſilentia terrent.*

'And ſilence adds to th' horror of the gloom.'

That they have not been again opened in modern times.

Cardinal Fleury, afterwards prime miniſter of France, in his Manners of the primitive Chriſtians, affirms, on the credit of Boſi's *Roma Subterranea*, that Conſtantine the Great, from a principle of devotion, that the remains of the firſt martyrs might not be diſturbed and profaned, ordered the catacombs to be ſhut up; and that it was towards the cloſe of the ſixteenth century before they were diſcovered and opened again; but this is a palpable falſity. I have myſelf obſerved ſeveral inſcriptions in the catacombs in Go-

* *Vid. Auguſtinus lib. de opere monach. c.* 28. *Ludovicus Aurelius ad an.* 305, *p.* 62, *Lex* 3, *Cod. de SS. Eccl.*

thic characters, which plainly ſhewed them to be of the middle ages; and on one ſtone in thoſe of St. Sebaſtian the year 1409 is plainly legible, not to mention ſome others more modern.

S. Silveſtro e Martino. In the church of S. Silveſtro e Martino alii Monti is ſhewn a pretended model of Chriſt's cradle, &c. On the left-hand, in the vault under the church, is a picture of the Virgin Mary, with this ſtrange inſcription:

*Per te Trinitas ſanctificatur*, &c.

'By thee the Trinity is ſanctified, &c.'

In the vault where St. Silveſter is ſaid to have ſpent ten years is another repreſentation of the Virgin Mary, in moſaic-work, which is ſuppoſed to be the firſt that was made in this taſte.

S. Silveſtro in Campo Marzo. In S. Silveſtro in Campo Marzo, or in Capite, are ſome fine pieces of painting, by Treviſani, Terentio d' Urbino, and Tarquinio di Viterbo. The roof is covered with fine paintings in *freſco*, by Roncalli and his diſciples. The pictures of the apoſtles over the organ are reckoned Gramignoli's maſter-piece. Here is alſo ſhewn a pretended impreſſion of the face of Chriſt, which, if Euſebius may be credited, our Saviour himſelf was pleaſed to make on a piece of white linen, and preſented to Agbarus, whom that father ſtiles king of Edeſſa.

Original portrait of our Saviour.

Diſpute about John the Baptiſt's head. The church of St. Silveſter, though it has five popes on its ſide, is not without a rival, which pretends to have John the Baptiſt's head; the people of Amiens in France maintaining, that the real genuine head of the Baptiſt is in their poſſeſſion; and du Cange has thought it worth his while to publiſh a very long and learned diſſertation in defence of this extraordinary claim.

The church of S. Silveſtro in Monte Cavallo, and dello Spirito S. de' Napolitani a ſtrada Giulia, are worth viſiting for the fine paintings to be ſeen in them.

S. Spirito in Saſſia. The church di S. Spirito in Saſſia derives its name * from its founder, Ina, king of the Weſt-Saxons in England. Here are ſome good paintings; and in the court of the hoſpital belonging to this church is a ſuperb fountain made by

* Saſſia, or Saxia, from Saxon.

order

order of Alexander VII. In 1714, the celebrated Maria Lancisi, physician to Clement XI. left to this hospital, and for the use of the public, his choice library, consisting of a vast number of books relating to the mathematics, natural philosophy, botany, anatomy, physic, chymistry, and natural history, in Greek, Arabic, Latin, and other languages; together with a fine apparatus of anatomical, mathematical, and mechanical instruments. There are no less than thirty hospitals for the relief of the sick and poor in the city of Rome; but none of them equal to this, in which there are generally above a thousand patients, and all well taken care of.

Foundling hospital.

Forty nurses are constantly kept in pay to take care of the infants which every night are put into the machines at the foundling hospitals. Besides these, above two thousand nurses, in the city and neighbouring villages, have wages for nursing the children till they are four or five years old; and then the boys are brought to the hospital to be instructed in handicraft trades, or polite arts, according to their different geniuses, where they are provided with all necessaries until they are able to maintain themselves. The girls, who generally exceed five hundred in number, are educated under the inspection of the Thecklan and Augustine nuns, until they are fit for the convent, or marriageable. If the latter be their choice, they have a portion of a hundred *scudi*, or crowns. This hospital, though part of its revenues have been curtailed by some of the popes, for the use of other charities which stood in need of assistance, has still an annual income of above an hundred thousand *scudi*, or crowns, besides the produce arising from the circulation of the money in the bank belonging to it. This bank stands in the Strada Banchi, and reaps a greater advantage from its trade, as there are few places in Rome where money may be safely lodged, even without receiving interest. I presume my transcribing the following inscription on this hospital will not displease you:

*Alexandro*

*Alexandro VII. P. O. M.*
*Qui,*
*Ut corporum valetudini paternâ charitate conſuleret,*
*Quemadmodum Paſtorali ſollicitudine*
*Pro animarum ſalute quotidiè invigilat,*
*Huic Xenodochio diplomate ſuo conceſſit*
*Annexam viam nocturno tempore*
*Tranſverſis catenarum repagulis cuſtodiri,*
*No prætereunte ſtrepitu quies*
*Amica ſilentii*
*Omninò ab ægrotantibus exularet.*
*Anno Domini MDCLXI. Pontificatûs VI.*

'To Alexander VII. the greateſt and beſt of popes, 'who ſhewed a tender care for the health of the bodies, as 'well as true paſtoral vigilance for the ſalvation of the ſouls 'of thoſe committed to his charge, and gave this hoſpital 'the privilege of placing chains croſs the road adjoining to 'it, that the noiſe of paſſengers might not diſturb the re-'poſe of the patients, to which ſilence ſo much contri-'butes, in the year of Chriſt 1661, and the ſixth of his 'pontificate.'

S. Stefano Rotondo.

S. Stefano Rotondo, now united to the German college of St. Apollinaris, is ſuppoſed to be built on the ſpot where an ancient temple of Faunus ſtood. There is a fine colonade of marble pillars quite round the inſide of this church: the altar ſtands detached in the center, and the tabernacle is made of cypreſs-wood, in the ſhape of a tower; it was ingeniouſly carved by a baker, with no other tool than a penknife. Some ſay he ſaved his life, which he had forfeited, by executing this curious piece; but the following inſcription clears him from any ſuch imputation:

*Johannes Zentner, Beiſanenſis, in Urbe Piſtor, tabernaculum hoc ſua manu perfectum, in ſuæ nationis gratiam Collegio Germanico donavit, & hic ita poſuit, ut liceat ejus Rectori in Collegii templum transferre, cum expedire judicaverit, die XIX. Jan. MDCXIII.*

'John Zentner, a baker in this city, out of regard to 'his country, preſented the German college with this ta-'bernacle, the work of his own hands, and placed it here, (with

'(with this proviſo, that the rector of the college, whenever he thinks it neceſſary, may remove it into the college chapel) the 19th day of January, 1613.'

Father Gallonio, in his work *de Cruciatibus Martyrum*, inſerts a particular deſcription of the painting on the wall of this church by Nicolao Pomarancio, repreſenting the tortures ſuffered by the primitive martyrs under the firſt ten perſecutions. Among the other paintings to be ſeen here, the maſſacre of the Innocents by Antonio Tempeſta, on the left-hand at the entrance, is highly eſteemed.

S. Stefano alle Carozze

Near the church is another round edifice called S. Stefano alle Carozze, or the church of Madonna del Sole. It affords nothing remarkable; but the learned cannot agree, whether it was anciently the temple of Volupia, Veſta, or of the ſun.

St. Suſanna.

St. Suſanna has a fine *facade*, or front, deſigned by Maderno, but is darkiſh within: the paintings in *freſco* by Croce and Nebbia are always viewed with pleaſure. On the top of this church are the ſtatues of the prophets Ezekiel, Daniel, Iſaiah, and Jeremiah, in plaiſter, by Valſoldo.

Temple of Romulus and Remus.

Before St. Theodore's church ſtands a ſhort thick pillar, or a pagan altar and *incenſorium*. Here alſo was dug up the braſs ſhe-wolf, now to be ſeen in the capitol; hence this has been generally ſuppoſed to have been the temple of Romulus and Remus. It ſeems the heathens uſed to bring their children hither and rub them againſt the ſtatues of thoſe twin-brothers, who had been ſo miraculouſly preſerved; and ſuperſtitious midwives and mothers, after the eſtabliſhment of Chriſtianity, could not be prevailed upon to depart from this cuſtom: However, to reform, in ſome meaſure, this abuſe, this temple was conſecrated to St. Theodore; and, to this day, a particular maſs is ſaid here every Thurſday; after which, ſickly children are brought to the altar, where a monk lays his hand upon them, and ſtrokes their faces with a relique of St. Theodore, and by virtue of this ceremony the child is certainly expected to die or recover * by the Thurſday following. Whatever happens

* It is greatly to be lamented, that even in the Evangelical churches, any remnants of ancient ſuperſtition ſhould be found. Nothing is more common, than a groſs abuſe in the adminiſtration of the euchariſt to ſick or

happens after this is attributed to St. Theodore, though, as he was a military man, it ſeems ſomething unaccountable how he came to be the patron of infants. This practice is called by the papiſts, 'putting away the leaven of heatheniſm, and turning a ſuperſtitious practice into an act of Chriſtian devotion.' This puts me in mind of a Romiſh writer, whoſe name I cannot at preſent recollect, who relates, with the higheſt encomiums on the zeal of the Jeſuits in propagating Chriſtianity, 'That in a country where 'cow dung, (probably only of ſome particular cows) was 'held in ſuch veneration, that it was a religious ceremony 'among the inhabitants to anoint the head with it when 'hot, and leave it on to dry. The Jeſuits, continues he, 'left no methods unattempted to reclaim the people from 'ſuch a filthy ſuperſtition: but finding them incorrigible 'with regard to this point, they inſiſted upon it no farther, 'but chriſtianiſed the cuſtom by ſubſtituting this unction in 'lieu of the aſperſion with holy water.'** The accounts of the Daniſh miſſionaries in the Eaſt Indies, mention this cuſtom, of beſmearing themſelves with the excrements of cows, as a religious ceremony among the natives on the coaſt of Tranquebar. We find alſo by Ælius Ariſtides, that the inhabitants of Pergamus uſed on certain times of the year to rub themſelves with dirt from head to foot in honour of Æſculapius.

Steps at la Piazza di Spagna.

In the pontificate of Innocent XIII. was begun a ſuperb aſcent by ſteps from the Piazza di Spagna to Monte Pincio, and the church della S. S. Trinità de' Monti, which was compleated in the year 1725, and now makes one of the nobleſt ornaments of a city ſo famous for its beauty and grandeur. It is built of Tivertino ſtone, and conſiſts of a hundred and ſeventy-five ſteps; it ſometimes ſeparates into two or three different flight of ſteps, which meet again at a ſmall diſtance. The inſcription on this work runs thus:

dying perſons, this ſpiritual repaſt being defired from no other reaſon or motive, but in order to form a better judgment of the iſſue of the diſeaſe; whereas the death or recovery of the patient depends on cauſes purely natural. See *Schmid. diſſ. de euchariſtia moribundorum.* [By this note it appears, that the German proteſtants are not a little ſuperſtitious in this point, as they are alſo with regard to ſome reliques mentioned by the author. But this abuſe, I believe, is unknown in England.]

** It has been the conſtant boaſt of the Romiſh miſſionaries, that they have the peculiar talent of weakening and aboliſhing heathenith ſuperſtitions of all kinds: In the external propagation of Chriſtianity, it muſt be owned, they have had a great ſhare.

*D. O. M.*

*Magnificam hanc, quam Spectator miraris, Scalam, ut commodum ac ornamentum non exiguum Regio Cœnobio, ipsique Urbi allaturum animo concepit legatâque suprremis in tabulis pecuniâ, unde sumptus suppeditarentur, construi mandavit nobilis Gallus Stephanus Gueffier, qui, in Regio Ministerio diu apud plures Summos Pontifices alioſque sublimes Principes egregiè versatus, Romæ vivere desiit XXX. Jun. MDCLX. Opus autem vario rerum interventu dilatum, primùm sub Clemente XI. cum multi proponerentur moduli & formæ, in deliberatione positum, deinde ab Innocentio XIII. stabilitum, & R. P. Bertrandi Monfinat Tolosatis Ord. Minimor. S. Francisci de Paula Correctoris Generalis fidei curæque commissum ac inchoatum, tandem Benedicto XIII. feliciter sedente confectum absolutumque est. Ann. MDCCXXV.*

'To God the greatest and best of Beings.'

'Traveller, these magnificent steps, leading up the ascent, which thou admirest, were designed and founded as a conveniency and ornament to the royal monastery, and the whole city, by Stephen Gueffier, a nobleman of France, who, after worthily discharging embassies to several popes and other secular princes, finished his course at Rome on the 30th day of June, 1660, and left a large sum, by will, for executing his noble plan. Several occurrences intervened to retard the work, until, under pope Clement XI. it was taken into consideration, and a great variety of models proposed; afterwards it was resolved on and begun by Innocent XIII. under the direction of the reverend father Bertrand Monfinat of Toulouse, general of the order of the Minimes, &c. and at length, during the auspicious pontificate of Benedict XIII. finished and compleated in the year 1725.'

Further on are these words:

*D. O. M.*

*Sedente Benedicto XIII. Pont. Max. Ludovico XV. in Galliis regnante, ejusque apud S. Sedem negotiis præposito Melchiore S. R. E. Cardinali de Polignac, Archiepiscopo Ausitano, ad Sacræ Ædis almæque Urbis ornamentum ac civium commodum, marmorea scala digno tantis auspiciis opere absoluta, Anno Domini MDCCXXV.*

'To

'To God the greateſt and beſt of Beings.'

'In the pontificate of Benedict XIII. and the reign of 'Lewis XV. king of France, Melchior, cardinal de Polig-'nac, &c. being ambaſſador to the holy ſee from that 'prince, theſe marble ſteps, which are ſo great an orna-'ment to the church and the city, and ſo deſirable a con-'veniency to the people, were finiſhed in a manner ſuita-'ble to ſuch illuſtrious auſpices in the year of Chriſt '1725.'

S. S. Trinità de' Monti

In the above-mentioned church are ſeveral pictures by Zuccaro, Giulio Romano, Perino del Vaga, Roſſetti, Nogari, Paulo Cedaſpo, a Spaniard, Nebbias, &c. and particularly a celebrated piece of the deſcent from the croſs by Volterra, with this exception, that the poſture in which the Virgin Mary falls at her fainting, is not the moſt decent; and that St. John ſeems to diſcover too little concern in his countenance. On the high altar is a tabernacle of *lapis lazuli*, with ſmall pillars of a moſt curious kind of marble. This church is adorned with two towers exactly reſembling each other. In the refectory are ſhewn ſome good paintings by father Pozzi. Here is alſo a good library, which affords one of the beſt proſpects of the city of Rome. The church and convent were founded by Charles VIII. king of France, and to this day is under the protection of that crown: Hence the monks of this convent, which are fifty in number, are all natives of France; and even the general of the order, if he be not a Frenchman, is not allowed to reſide here above three days.

S. Trinità de' Perigrini e convaleſcenti.

The church della S. Trinità de' Perigrini e Convaleſcenti has, among other valuable paintings, a moſt curious, tho' preſumptious altar-piece, repreſenting the Trinity, by Guido Rheni. Here are alſo ſome fine pillars of oriental alabaſter, and the Façade, with its Corinthian columns, makes a beautiful appearance. The hoſpital belonging to it not only affords three days good entertainment for pilgrims, but likewiſe receives the patients from other public hoſpitals, upon their recovery; to which the air, diet, and lodging much conduces. In the large refectory are the ſtatues of ſeveral popes who have been conſiderable benefactors to this foundation.

I own, Sir, that I have been very particular in deſcribing the churches and convents in this city; but it is what cannot well be avoided in Italy. Should a traveller, in pro-

teſtant

teſtant countries, or even in France, run from church to church, and take an accurate ſurvey of them, it would be loſt labour, and expoſe him to ridicule: But in Italy it is quite otherwiſe; for the religious edifices are, as it were, ſo many theatres, exhibiting all the beauties of architecture, painting, and ſculpture, to the ſpectator's view. As for inſcriptions, beſides the pleaſure which an elegant compoſition gives the reader, they often ſerve to clear up ſeveral paſſages in civil, literary, or eccleſiaſtical hiſtory; and whoever has no taſte for theſe, will find no great entertainment in the tour of Italy.

## LETTER LII.

### Of the moſt remarkable Piazzas or Areas, Bridges, Gates, Palaces, &c. in Rome.

TRAVELLERS who have the leaſt taſte for arts and ſciences meet with ſo many things in Rome to attract their curioſity, that they may paſs their time away without having recourſe to frivolous diverſions, debaucheries, or idle company. The variety of objects daily to be ſeen here, afford ſufficient topics for converſation in coffee-houſes and public places; ſo that ribaldry and double *entendres*, which are, perhaps, to young people more prejudicial than groſs obſcenity, do not ſo frequently offend the ear as in France. To this the diſpoſition of the inhabitants does not a little contribute; for, allowing the Italians to exceed other nations in voluptuouſneſs, and particularly in ſome deteſtable vices, yet they obſerve more ſecrecy, and never publiſh abroad their own infamy, as is cuſtomary with the French, till the decline of life teaches them better: and this they do with ſuch effrontery as to boaſt of *bonnes fortunes*, as their term is, which never fell to their ſhare. This topic is often carried ſo far, even in publick aſſemblies, as to put a modeſt foreigner out of countenance, eſpecially when he hears the ladies joining in the mirth, and diſplaying their ſprightlineſs in expreſſions, little conſiſtent with the modeſty of the ſex; for there are very few of them that would not rather be thought to want virtue than wit. This libertiniſm

nism unhappily takes so with young travellers, that they look upon it as the chief accomplishment which they are to acquire in France; and, indeed, at Rome, the young gentlemen who come from Paris are as well known as a bird is by its note. I can with great truth affirm, that the general conversation at Rome is less offensive and more instructive, than in most other great cities. I have here met with several persons well versed in the sciences and polite arts, who often gave occasion to very advantageous and entertaining disquisitions: but this has also given rise to two parties; one of which, for painting, sculpture, and architecture, prefers the ancient artists; the other declaring for the moderns. The controversy does not extend to other sciences; for we never dispute, whether Tasso, Petrarch, Sannazarius, Guarini, Ariosto, Marino, Dante, &c. or Virgil, Ovid, Horace, Juvenal, Propertius, &c. were the best poets? or, whether Guicciardini, de Thou, Bembo, Fregosi, Strada, Davila, Bentivoglio, were better historians than Livy, Tacitus, Sallust, Florus? &c. But Zeuxes, Apelles, Protogenes, &c. are brought upon the carpet against Raphael, Titian, Domenichino, the Caracci's, &c. Phidias, Lisippus, Praxiteles, and Athenodorus, are opposed to Michael Angelo, Algardo, and Bernini; and Vitruvius to Domenico Fontana. It must be acknowledged, that could this point be decided, or were the decision interesting, Rome, of all places, is the fittest for such a discussion, as it contains the master-pieces of the most eminent hands in all ages; so that the eyes may here guide the judgment.

Palaces and manner of living of the Italian nobility.

In the description of the churches we have specified a great number of admirable pieces in painting, architecture, and sculpture; yet are such pieces no less frequently to be met with in the palaces of the princes and nobility at Rome, who are generally as lavish in these ornaments as those of other countries are in equipages, liveries, wines, dress, entertainments, dogs, horses, &c. An Italian prince makes little account of such things, and places his grandeur in adorning his palaces with curious decorations, that foreigners may be induced to visit them, and talk of their magnificence wherever they go. This humour is carried to such a pitch, that I have often seen twenty or thirty rooms on the first and second floor of one of these palaces magnificently furnished for mere ostentation, whilst the owner and his family confined themselves all together to the upper story. As this is the manner of living observed among the elder branch of a noble family,

nothing

ſothing of the ſplendor and affluence ſeen in other countries is to be expected from their inferior relations. The fortune of a younger brother, in the moſt opulent families of Italy, as that of Colonna, Pamfili, Ludoviſio, and others, beſides lodging, board, and apparel, is but about fifty or ſixty *ſcudi*, or crowns, a month; and as ſuch an allowance will not ſuffer him to make any great figure, he generally has recourſe to the church where he ſoon acquires an ample income. This attention to a ſuperb outward appearance often occaſions conveniency within to be overlooked. The floors are generally made of brick, or ſtucco; for marble is looked upon as unwholeſome in cold damp weather, and boards, as they pretend, are not eaſily kept clean. The glaſſes, to anſwer the other ſuperb ornaments in theſe palaces, ought to be both larger and finer; the locks on the doors ſhould alſo be of better workmanſhip, and the hangings freſher and in greater number. In the laſt article indeed ſome improvements are already begun, and the palaces of Barbarini, Caralli, Altemps, with ſome others, are furniſhed with the moſt beautiful Bruſſels tapeſtry.

Fault in the Italian palaces.

But I ſhall now proceed to a more particular account of the palaces, &c. at Rome in alphabetical order. To begin with the French academy: this was founded by Lewis XIV. in 1667, being projected by his able miniſter the great Colbert. Twelve young gentlemen, natives of France, viz. ſix to be inſtructed in painting, four in ſculpture, and two in architecture, are conſtantly maintained here at the French king's expence; and when they have completed themſelves in thoſe noble arts, return to their native country. The following maſters have been the directors of this academy ſince its firſt inſtitution, Errard, Coypel, Pouſſin, de la Tuilliere, Houaſſe, and Perſon. It muſt be owned that Lewis XIV. performed great things; but, notwithſtanding the conſiderable expences that prince was at, this foundation has not fully anſwered the intent: for though it may have contributed to the improvement of ſculpture in France, yet few of the eminent painters of that country owe their ſkill to this academy. Süeur, Pouſſin, and Le Brun were maſterly hands; but their reputation was eſtabliſhed before this academy was thought of: The firſt died, the ſecond was ſixty years old, and Le Brun was forty, when Colbert immortalized his maſter's name at Rome by this foundation.

The French academy.

On Monday, Tueſday, Wedneſday, and Thurſday in the paſſion-week, a young fellow is faſtened naked to a croſs,

Deſigns from real life.

who droops his head, as if he was juſt expiring, with ſeveral lights placed round him, whilſt the ſcholars, and other artiſts, are employed in copying from the life; ſome deſigning on paper, others working with plaiſter, and expreſſing the attitude, muſcles, veins, &c. of the object before them. Without taking upon me to cenſure this cuſtom, I do not think that this can exhibit a juſt repreſentation of our Saviour expiring on the croſs. One circumſtance, which I thought a diſgrace to the academy, was, not only that this repreſentative of our Saviour, inſtead of a drapery of fine linen round his body, had only a little black purſe to hide his nudity; but that when a ſtranger goes away, he quickly leaps down from the croſs, and importunes him for a piece of money.

Formerly the pupils of this academy uſed to hire women to ſtand naked, and in ſuch attitudes as the ſcholars required. This the pope, indeed, ſuppreſſed; but the painters elude his holineſs's mandate, and procure wenches from the brothels, who expoſe themſelves for this purpoſe in private apartments.

Copies of ancient pieces.

In this academy one has an opportunity of viewing excellent copies of the beſt pieces both of ancient and modern artiſts. The ſtatues and pieces of ſculpture are moſtly of plaiſter; and among theſe are the wild boar in the Florentine gallery, the wreſtler, and the Venus of Medicis in the *tribuna* of Florence, the hermophrodite in the Villa Borgheſe, the Barberini lions, Laocoön, Apollo, Antinous in the Belvidere, a gladiator in the Villa Borgheſe, and another at a villa of the family of Ludoviſi, a faun, a centaur, heads, buſts, &c. without number. Here are alſo very fine hangings, large looking-glaſſes, and as may well be imagined, a great number of fine pieces of painting. On the ground floor is a large equeſtrian ſtatue of ſtucco, and near it a diſtinct repreſentation of Trajan's pillar, copied by parts placed in the ſame order as in the original, and of the ſame ſize.

A new invention for taking off pictures.

I have already mentioned the Academia de' Pittori, or the Italian academy of painters, in deſcribing the church of S. Luca in S. Martina; but here muſt farther obſerve, what ſurprize and aſtoniſhment Mr. Blon's invention to print pictures in their proper colours cauſed here. He had ſent hither ſome ſpecimens from London, which were received with no leſs admiration than the firſt printed books were at Paris. In taking off the impreſſion of his portraits, and other pieces, he uſes only three plates of equal bigneſs, on one of which

lies blue, on the ſecond yellow, and red on the third; a mixture of theſe colours forming all the reſt. Mr. Blon is a native of Francfort on the Mayne, and a near relation of Mademoiſelle Merian, ſo famous for her collection and paintings of curious inſects. This taſte was ſo prevalent in her, that ſhe made a voyage to America on purpoſe to gratify it, without any other buſineſs. He is certainly a perſon of great genius, and, if he was a little leſs wavering in his purſuits, capable of making very great improvements. Even this new invention of taking off the impreſſion of pictures comes ſhort of that perfection, to which, with a cloſer application he might have brought it: but his mind took a different turn; for he applied himſelf to a new manufacture of tapeſtry. This indeed is an additional proof of the happineſs of his invention; but by reaſon of his age, being now in his ſixty-fourth year, he will probably leave it in the ſame imperfect ſtate as the former.

Roſſi's collection of paintings.

A connoiſſeur in painting will meet with an agreeable entertainment at Signior Roſſi's houſe, near the church of S. Giovanni Battiſta de' Fiorentini à Strada Giulia, where are to be ſeen three capital pictures, viz. Diana bathing with her nymphs, Mars at the feet of Venus, and Apollo with the nine muſes. Though there may be little truth in the report that the king of France offered an hundred thouſand *ſcudi*, or crowns, for each of theſe pictures, they are univerſally admired as pieces of extraordinary beauty. The chevalier Lutti has a collection of near three thouſand deſigns by the greateſt maſters.

Lutti's collection.

Of the preſent Italian painters.

The Italians muſt however acknowledge, that at preſent they have but few eminent painters. Clementina, at Turin, is the beſt portrait-painter, and ſhe is not a little obliged to Meidens, the Swediſh virtuoſo, who, for painting in miniature and enamel has few equals. Roſalba, who formerly lived at Venice, and is now at Vienna, draws portraits in crayons for four or five guineas a piece. Solimene at Naples, and Ricci at Venice, are of an advanced age. Treviſani at Rome cannot live long; and next to him, Concha is the only painter of any conſiderable note in that city. The Italians have now very few tolerable portrait-painters, and are far ſurpaſſed by Cooper, Dobſon, and Riley, who were natives of England. The greateſt fault found with the preſent Italian painters is the faintneſs of their colouring. This Treviſani acknowledges, and approves of Meiden's method of colouring, as better calculated to withſtand the injuries of time: but he alledges, that, at his time of life, it is too late

Clementina.

Roſalba.

Solimene.

Concha.

for him to think of altering his ſtile, though it were for a better.

I have often thought that the popiſh religion, by affecting ſuch pomp and ſplendor in churches and convents, eſpecially in Italy, greatly contributes to the improvement of painting, ſculpture, and architecture. In the churches of Italy only, there are at leaſt fifteen thouſand pieces of the Lord's-ſupper, and above fifty thouſand of the Annunciation. The painters muſt have continually endeavoured after a ſuperiority in that art, and to recommend their works by new improvements in the colouring, or expreſſion, (happy were they in whoſe works both were united!) and what a large field for the ſtrength of imagination, and the delicacy of deſign, does the hiſtory of the Bible open to an ingenious artiſt. This opportunity of improvement is not to be met with in Proteſtant countries; and temporal princes have too many ways to conſume their revenues, ſo that they ſeldom can lay out any conſiderable expence in buildings, paintings, ſtatues, &c. Whereas convents have frequently more ready money than they know what to do with: beſides, they are ſure that whatever is laid out on their churches, will be reimburſed ten-fold by the profitable reſort of pilgrims and others. Add to this the legacies daily procured, by the artifices of the prieſts, for building and ornamenting their churches. Here all are deſirous of an eccleſiaſtic in their laſt moments, and his buſineſs is to exhort the dying perſon to the performance of good works: and to leave his fortune to churches and convents is repreſented by them as the moſt meritorious work of all; for, ſay they, our Saviour tells us, that whatever good is done to the leaſt of his brethren, he will look upon as done to himſelf; and one order of the Franciſcan monks have, out of their great humility, ſtiled themſelves *minimi*; i. e. 'The leaſt;' which gives them a better title to charitable legacies. Purgatory is alſo an inexhauſtible fund to the church of Rome. It is little known what envy and rancour the different orders entertain one againſt another, and their artifice and aſſiduity in drawing the ſilly ſheep from one fold to another; and one of the moſt infallible expedients for this purpoſe, is, the glaring pomp and magnificence of a church. The emulation in buildings, and the ſplendor of them, is, however, an advantage to the people, as it employs a great number of hands, and conſequently promotes the circulation of money; which is infinitely better than to let it lie dead in immenſe treaſures, or for the convents to get all the landed eſtates

Fifteen thouſand pictures of the Lord's Supper in Italy.

eſtates into their hands. That jewels, indeed, which have no fixed and current value, ſhould, to the amount of many millions, ſhine as uſeleſs offerings in the church of Loretto, is much better than that ſociety ſhould be deprived of ſo much ſpecie.

In the palace of prince Albani, a nephew of pope Clement XI. is a good library, a choice collection of deſigns, ſome excellent pictures, and a gallery painted by Paolo di Piacenza. Here is alſo a treaſure of pieces of ancient ſculptures, among which are, a head of Archimedes, in *baſſo-relievo*; Marcus Aurelius, in a Roman military habit, but wanting the right arm; Morpheus, with two poppies in his hand; a marble coffin, with *baſſo-relievo's* repreſenting Prometheus forming man, and Minerva inſpiring the ſoul into a boy, emblematically, by holding a bird over his head, &c. Another very valuable piece to be ſeen here is a head, or rather a buſto of Jupiter, ſeveral Sphinxes, Faunus, Iſis with a ſiſtrum, and other ſtatues, in all near ſixty; a fine *baſſo-relievo* of Perſeus and Andromeda; the heads of Maſſiniſſa, Homer, Bacchus, and many more, of deities, heroes, and philoſophers; two Egyptian idols; two entire pillars of *verde antico*; two large pillars of *giallo antico*; another very large one of oriental alabaſter, in two pieces, and various other curioſities; but, for want of room, not placed in the order deſigned. Here I alſo ſaw the method of cleaning marble heads and buſts with *aqua fortis*, ſo as to recover their original whiteneſs *. Palazzo d' Albani.

The Palazzo Altieri, begun by cardinal Giovanni Battiſta Altieri, was finiſhed by cardinal Paluzza Altieri, in the pontificate of Clement X. who was of that family. The great ſtair-caſe of this palace is twelve feet broad, and exceeding grand; being adorned with the ſtatues of Hercules, Pomona, and Bacchus. Beſides the old, but rich hangings, done from the deſigns of Giulio Romano, ſome of the apartments are hung with Bruſſels tapeſtry, repreſenting the hiſtories of Cyrus, Maſſiniſſa, and Cleopatra. The admired ſtatue of Rome triumphant, in *verde antico*, ſtands in an apartment near a delightful grotto, which was both deſigned and painted by John Paul Scorr, a German. Here are alſo Palazzo d' Altieri.

* Cardinal Alexander Albani is likewiſe poſſeſſed of ſeveral ancient and very valuable pieces of ſculpture, for which the king of Portugal had been treating; but at laſt the pope is reported to have purchaſed them for ſeventy thouſand *ſcudi*, intending to place them in the capitol.

two porphyry pillars, two ſtatues of Venus, one nearly in the attitude of that of Medicis; a head of Peſcennius Niger, four alabaſter flower-pots, ſome tables of precious ſtones, particularly one of *lapis lazuli*. Among the paintings to be ſeen here, the moſt remarkable are a Pietà by Vandyke, a head of Lucretia by Guido Rheni, with the four ſeaſons by the ſame hand; two battles, by Borgognone; the maſſacre of the innocents, by Pouſſin; a Madonna, by Corregio; a Lord's-Supper, by Muziano. The chapel was painted in *freſco* by Borgognone, and the hall by Carlo Maratti. In the former are two landſcapes by Salvator Roſa, an *Ecce homo* by Guido; St. Ignatius, a capital piece, by Carlo Maratti, and the marriage of Cana by Paul Veroneſe. In the bed-chamber of the late prince Gaſper Altieri is the chariot of the ſun in *freſco*, by Fabricio Chiari; and the cieling of the room adjoining to it was painted by Carlo Maratti. The cardinal's bed of ſtate is valued at forty thouſand *ſcudi*, or crowns; and at the bed's head is a looking-glaſs, on which three children are inimitably painted, by Carlo Maratti. This is not the only palace where I have obſerved, that when any looking-glaſſes are accidentally cracked, they ſtill retain their place, and a flaw is concealed by ſome curious piece of painting. Here is alſo ſhewn an octangular *ſpeculum* of rock cryſtal, ten inches long, and ſix broad, in a frame of gold ſet with amethyſts, turquoiſes, emeralds, ſapphires, topazes, and diamonds; the whole weighs twelve pounds, and is by ſome valued at ſixty thouſand *ſcudi*, or crowns. Here is likewiſe a curious piece of moſaic-work, by Cortona, repreſenting the Virgin Mary, with the child Jeſus. The library is ſaid to have coſt a hundred thouſand *ſcudi*, and is a fine collection both of printed books and manuſcripts; beſides medals and *intaglio's* procured by cardinal Giovanni Battiſta Altieri, and a Madonna by Raphael.

Altemps palace.

In the palace of Altemps, which was originally a German family, are to be ſeen in the court, and on the ſtair-caſe, the ſtatues of Flora, and Fauſtina, with her mother; thoſe of Hercules, Eſculapius, Mercury, Bacchus, and a celebrated gladiator; two pillars of porphyry, on which are the heads of Druſus and Nero; and a large marble table, made, with its frame, &c. of one block. In the apartments was formerly a collection of fine paintings; but few of them are now remaining. The other curioſities to be ſeen here are, a large table of oriental granate, and another ſtill more beautiful, of *alabaſtro orientale fiorito*, or oriental flowered alabaſter,

ter, several busts, and Homer's head in *basso-relievo*, with a fine piece of sculpture in marble supported by two statues. Under one of the *basso-relievo's* are the following words:

*Hoc vetus Bacchi & Ariadnæ Monumentum, è Palatii Neroniani ruderibus erutum, dono dedit Melchiori Cardinali Franciscus Farnesius Parmæ & Plac. Dux. A. Jub. MDCCXXV. Græcâ manu elaboratum instaurabat Petrus Lestachius Parisinus Romæ.*

'This ancient monument of Bacchus and Ariadne, dug 'out of the ruins of Nero's palace, was presented to cardi- 'nal Melchior, by Francis Farnese, duke of Parma and 'Placentia, in the Jubilee year 1725. It was originally the 'work of a Grecian artist; but repaired at Rome by Peter 'Lestache, a native of Paris.'

Over this piece is a fine painting, representing Diana crowning a sleeping Endymion with a garland of flowers. Another *basso-relievo* on an antique monument represents the Bacchanalia, but without any inscription.

The Barberini palace is exceeded only by the Vatican, and contains four thousand rooms or apartments. The two main stair-cases are extremely grand; and on one of them is a very large antique lion, which is much admired for the excellency of the workmanship. It was dug up in the pontificate of Urban VIII. among the ruins of Pitilius Libo's mausoleum, near Tivoli. The great hall is very magnificent, and the cieling painted in *fresco* by Pietro di Cortona, representing the transactions of Urban the eighth's pontificate by a variety of symbolical figures. In the first or anti-chamber stand the statues of Domitian, Ceres, the empress Plotina wife of Trajan, Venus, and an Amazon, all of marble; together with a very remarkable statue of the consul Brutus holding the head of his son, whom he had sentenced to die, in his hand. Here are also four pillars of black marble, and one of *verde antico*, the heads of Papirius and Pallas; and several pieces of painting by Pietro di Cartona, Sacchi, and Camassei da Bevagna. In the second chamber are three of the largest pictures in Rome, *viz.* a bacchanalian feast, another of the gods, by Romanelli, and the battle betwixt Constantine the Great and Maxentius, copied by Carlo Napolitano from the original of Giulio Romano in the Vatican. Here are likewise two pictures by Guercino, two busts of Marius and Sylla,

Four thousand rooms in the Barberini palace.

a very fine head of Jupiter, and a ſleeping ſatyr, a modern piece, attributed by ſome to Bernini. The audience-room is ornamented with a great number of ancient vaſes, the buſts of Antigonus and Alexander the Great, the laſt exceedingly admired; the head of Tullia wife of Tarquinius Superbus, and of Septimius Severus in bronze. In the apartment adjoining to this are ſeveral good pictures, and the heads of Decius and Valerian. There were formerly to be ſeen in this palace an exquiſite Madonna by Titian, and a very ancient ſtatue of Diana of Epheſus; but they have been both given away, the latter to Philip V. of Spain.

In the ſummer apartments, which face the eaſt, are the following pictures: St. Sebaſtian by Lanfranco, a ſacrifice by Pietro di Cortona, Lot with his two daughters by Andrea Sacchi, and two of the apoſtles by Carlo Maratti; a portrait in miniature of the heroic John Sobieſky III. king of Poland, and his queen, and the marble buſts of Domitian and Mammæa. The furniture of the cardinal's bed-chamber is all of blue damaſk; it is alſo adorned with hiſtorical pieces out of the Old and New Teſtament, by Giulio Romano.

In the next apartment are, a beautiful piece of painting, repreſenting Noah in the vine-yard, by Sacchi, and Herodias by Titian. Here are alſo two very rare pieces, *viz.* a head of Julius Cæſar in brown Egyptian marble, and of Scipio Africanus in *giallo antico*, a porphyry buſto of Urban VIII. deſigned by Bernini, and thoſe of Marcus Aurelius and Lucius Verus. Here is alſo a curious clock fixed on a crucifix and enriched with jewels and enamel; and a fountain, with a baſon of bronze, repreſenting Venus drawn by four dolphins, which are of the ſame metal. Againſt the wall ſtand the buſts of Scipio Africanus, Nero, Maximin, Caligula, Alexander Severus, &c. the ſtatue of a huntreſs, and the picture of cardinal Antonio by Carlo Maratti. Several curioſities in agate, amber, bezoar, with *cameo's* and *intaglio's* are alſo kept here in two cloſets with glaſs doors. In the anti-chamber of the prince of Paleſtrina, brother to the cardinal, are ſeveral fine pieces of painting by Sacchi, Romanelli, Calabreſe, Pietro di Cartona, and other celebrated maſters. The audience-chamber is hung with fine tapeſtry, and adorned with a bronze equeſtrian ſtatue of Carlo Barberini, done from a model by Bernini. In the late princeſs's apartment are, Joſeph flying from the ſeducements of Potiphar's wife, by a diſciple of Titian, St. Jerom by Giordano, the rape of the Sabines by Baſſano, Urban VIII. by Sacchi,

James II. king of England and his queen Maria Eleonora of the houſe of Modena, who was related to the Barberini family, by Carlo Maratti. The tapeſtry here exhibiting the hiſtory of Conſtantine the Great is extremely beautiful. In a hall on the ground floor is another fountain which is alſo adorned with the ſtatues of Antinoüs and Æſculapius, and fine pillars of granate. In the next apartment is one of the moſt celebrated pictures in the whole collection, *viz.* Titian's naked Venus in a reclining poſture. Here is alſo another picture of that goddeſs by Paolo Veroneſe; a woman playing on the lyre by Lanfranco; and the picture of Raphael's miſtreſs by that artiſt. Though this lady be none of the moſt beautiful, Giulio Romano has thought it worth his while to copy the piece. In this apartment are alſo the following pictures: Lucretia and Tarquinius by Romanelli, St. Andrew d' Avellino by Guido Rheni, St. John with a child by Carlo Maratti, a lady playing on the lute by Caravaggio, two ſharpers cheating a young fellow of his money at cards, by the ſame hand, who has finely expreſſed the ſlyneſs of the two former, and the unſuſpecting ſimplicity of the latter; the beheading of John the Baptiſt by Calabreſe, Mary Magdalen and St. Mary the Egyptian by Caroccio, the baptiſm of Chriſt by Sacchi, St. Roſalia by Carlo Maratti, queen Eſther by Gueſcino, ſeveral ſmall heads by Parmigiano, a Pietà by Barocci, St. Gregory by Guido Rheni, and ſeveral portraits by Gaetano. In the middle of this ſaloon is a fine water-work; and it is alſo adorned with the buſts of Scipio Africanus, Hannibal, Marcus Aurelius, Adrian; and a table of black marble inlaid with pearl. In the lower apartments (where the diſpoſition of the pictures, &c. is often altered) are the ſtatues of Silenus, Bacchus, a Satyr, Venus and Cupid, Diana of Epheſus, Diogenes, Latona, Apollo and Diana, (the laſt by Bernini) a gladiator, Seneca, a head of Vitellius, two excellent buſto's of the emperors Trajan and Adrian, a double-tailed Syren of braſs, the fine drapery of a marble ſtatue which wants a head, and a Carità by Bernini. The moſt remarkable pictures here, are, the celebrated Mary Magdalen, of Guido Rheni, the woman of Samaria by Caracci; our Saviour by Lanfranco, the hiſtory of the patriarch Abraham by Caravaggio, the Virgin Mary by that univerſal genius Leonardo da Vinci, with another by Pouſſin, St. Carlo by Procaccino; the appearance of Chriſt, diſguiſed as a gardener, by Annibal Caracci; and laſtly, Germanicus on his death bed, recommending his wife and children to his friends,

friends, in order the more forcibly to animate them to revenge his death *. This piece was painted by Nic. Pouſſin, who acquired great reputation by it; but now the colours are extremely faded. The great duke of Tuſcany is ſaid to have once offered fifteen thouſand *ſcudi* or crowns for it. Agrippina, Germanicus's wife, is repreſented in this piece in a dejected melancholy attitude, and holding her hand before her face, like the Agamemnon of Thimantes, who had caſt a veil over that prince's face at the ſacrifice of his daughter; for the artiſt diſpaired of expreſſing the father's anguiſh on ſuch an occaſion. Here is a head of Urban VIII. excellently done in moſaic by Cammaſſei da Bevagna; and near a Madonna, painted by Pietro Perugino on the folds of the door, is this inſcription:

*Salve, Diva Parens! hominum cœlique redemtrix,*
*Salve, o præſidium, portus & aura virûm.*

'Hail, divine parent, redeemer of heaven and earth,' &c.

The portrait of Perugino in this apartment is by Raphael, who returned him the compliment in the ſame manner.

* The ſubject of this piece is taken from Tacitus's account in Annal. II. Germanicus, who was poiſoned in the flower of his age, recommends his cauſe to the reſentment of his friends in theſe words: *Vindicabitis vos, ſi me potius quam fortunam meam fovebatis. Oſtendite populo Romano Divi Auguſti neptem, eandemque conjugem meam: numerate ſex liberos. Miſericordia cum accuſantibus erit: fingentibuſque ſceleſta mandata aut non credent homines, aut non ignoſcent.* 'If you love me rather than 'my fortune, you will revenge my death. Place before the eyes of the 'Roman people, my unhappy wife, the grand-daughter of Auguſtus; 'ſhew them my ſix children. This will move compaſſion in behalf of the 'profecutors; whereas the accuſed, ſhould they plead their execrable 'orders for what they have done, will either meet with no credit, or at 'leaſt no favour.' The hero expired with ſerenity, when his friends expreſſed their readineſs to accompliſh his deſire; *Juravere amici, dextram morientis continentes, ſpiritum antequàm ultionem amiſſuros.* 'His friends,' continues the hiſtorian, 'taking him by the right hand, unanimouſly 'ſwore, that they would revenge him, or periſh in the attempt.' This noble youth derived the name of Germanicus from his father Druſus, for the ſirname of Germanicus was conferred on Druſus and his ſons. What concern the people of Syria, where he died, expreſſed, may be learned from Suetonius in *Calig.* c. 3. *Quo defunctus eſt die lapidata ſunt templa, ſubverſæ Deûm aræ, lares à quibuſdam familiares in publicum abjecti, partus conjugum expoſiti.* 'The day on which he died the temples were 'ſtoned, the altars of the gods demoliſhed, the *lares* or houſhold gods 'were by ſome thrown into the ſtreets, and their new-born infants ex-'poſed.'

Titian

Titian has here painted himself and his wife, and likewise the head of his miſtreſs. Here is alſo a very large picture by Tempeſta, of the maſquerade with which the Barberini family entertained queen Chriſtina, upon her arrival at Rome; which, with the comedy, &c. is ſaid to have coſt eighty thouſand *ſcudi*, or crowns. Another capital piece here repreſenting Urban VIII. appointing his nephew Taddeo Barberini governor of Rome. The ſubject of a third is the jubilee kept by the Jeſuits in 1638, being the hundredth anniverſary ſince the inſtitution of their order.

In the other wing of the ground floor are ten rooms, full of rare and curious pieces. In the firſt are, a ſmall antique groupe of the three Graces in marble, the heads of king Ptolemy, Scipio Africanus, and Cicero; the model of the Caſtrum Doloris erected by the Barberini family in honour of James II. king of England; St. Veronica by Calabreſe; ſeveral landſcapes by Brughel, a Fleming; the Virgin Mary, with the infant Jeſus and John the Baptiſt by Raphael. In the ſecond apartment are, a child aſleep by Guido, done *à baſtollo*, or in crayons; a Cyclops in *freſco* by Annibal Caracci; St. Luke by Vouet; St. Martina by Pietro di Cartona; the rape of Europa, in moſaic, found in an ancient temple of Fortune at Preneſte, now called Paleſtrina; two marble buſto's of cardinal Antonio and D. Taddeo, both by Bernini. Here is ſhewn a plaiſter buſto of Urban VIII. which exhibits a good likeneſs of him, though made by a blind man. The name of this artiſt was Giovanni Gambaſio, he was a native of Volterra, and loſt his ſight in the twentieth year of his age.

Buſto made by a blind man.

In the third apartment is the ſtatue of Severus Septimus, in bronze, a piece highly eſteemed, and bigger than the life. Near it is that of Narciſſus in marble, which is alſo exceedingly admired; and farther on is a gladiator, with the buſts of the counteſs Matilda, and of Cola or Nicolas Gabrini di Rienzo, who, in the year 1344, in the time of Clement VI. was tribune of the Roman people, and after a life of diſſimulation and ambition, came at laſt to an inglorious end, both of marble *. Here are alſo the marble ſtatues of Atlas, Philomena, and Lucretia; ſeveral *dii termini*, Nero's head in bronze, &c. The pictures in this apartment are St. Si-

* The Life of this petty tyrant by father du Cerceau was publiſhed in the year 1734, and was lately tranſlated into Engliſh, and publiſhed in the year 1755.

mon

mon and St. Jude by Ciampeli, a dead Chriſt by Fred. Barozzi, and a crucifixion by Lanfranco.

In the fourth apartment are to be ſeen a large cryſtal looking-glaſs, and a very ingenious piece of clock-work; fine marble ſtatues of Venus, Diana, Bacchus, and of Poppæa Sabina; St. Francis painted by Sacchi, St. Stephen by Caracci, St. Jerom by Guercino, and ſome fine earthen veſſels ſaid to have been painted by Raphael.

In the next apartment are the ſtatues of Tiberius and Marcus Aurelius; thoſe of the goddeſs Panthea, with a ſiſtrum in her hand; and Harpocrates or the god of Silence. Among other pictures here are Jacob wreſtling with the angel by Vouet, St. Sebaſtian by Albani, Chriſt among the doctors in the temple by Albert Durer, the Virgin Mary with the infant Jeſus by Parmigianino.

In the ſixth apartment ſtand the ſtatues of Agrippina, Julia Auguſtus's daughter, and Meſſalina; one of the Muſes, Apollo, Diana of Epheſus, the goddeſs of Health, Silenus, &c. Here are alſo ſhewn a very large head, ſaid to be an oracle, which in reality is only a *perſona* or maſque, uſed anciently on the ſtage, a buſto of Hercules, a Taurobolium, a head of Caracalla, &c. alſo ſeveral pictures, as a ſacrifice to Diana by Pietro di Cortona, ſome of the apoſtles by Carlo Maratti, a dead Chriſt by Brandi, the portrait of Raphael, the Farneſian Clelia by Gaetano, &c.

The ſeventh apartment exhibits a ſmall ſtatue of Seneca, three Egyptian idols of dark brown granate and touch-ſtone, the goddeſs of Plenty in bronze, four Bacchanalians painted by Titian, a very celebrated picture of Judith by Leonardo da Vinci, and ſeveral portraits of learned men found in the gallery of the duke of Urbino at the incorporation of this dukedom with the eccleſiaſtical ſtate by pope Urban VIII.

In the next apartment are, the portrait of Andrea Sacchi, a curious marble ſtatue of Seneca, and a ſleeping Faunus, an antique found among the ancient ſepulchres at St. Angelo, and eſteemed one of the greateſt curioſities in Rome. Here is alſo an admirable Adonis wounded by the wild boar, of alabaſter, by Mazzoli, a Sieneſe, who ſpent almoſt one and thirty years about this piece, which is valued at five or ſix thouſand *ſcudi*. It was intended as a preſent to the king of Denmark, when he was expected at Rome. However, cardinal Barberini agreed, for this excellent piece, to allow the artiſt a penſion of five and twenty *ſcudi per* month, with a certain quantity

tity of corn and wine, which was punctually paid during Mazzoli's life, who died about eight years after.

In the ninth apartment ſtands a large ancient monument of granate, a large ſlab of the ſame marble, without the leaſt flaw, of one ſingle piece; and a very pretty groupe of three children aſleep. Farther on is an antique *baſſo-relievo*, and ſeveral drawings by Sacchi, Romanelli, Pietro di Cortona and Domenichino. Laſtly, in the tenth apartment are, a piece of painting in *freſco* of the triumph of the city of Rome, which was dug up in laying the foundation of this palace; a Venus alſo found there and repaired by Carlo Maratti; a *baſſo-relievo* belonging to an ancient ſepulchre, and ſome other pieces of ſculpture. Out of the ſecond ſtory of the palace, a curious little bridge, deſigned by Bernini, leads into the garden. The library is in the upper ſtory, and conſiſts of a large hall, a gallery, and five or ſix other rooms. The catalogue, with the title of every book in this collection at large was printed in two volumes in folio, in the year 1681. The printed books are in number about ſixty thouſand, but it wants a great many valuable modern books. Among thoſe of the ancients I ſaw the pompous folio edition of Pliny's Natural Hiſtory, printed at Venice in the year 1472. The manuſcripts, excluſive of the Greek ones, collected with indefatigable care by Leo Allarius, take up one apartment, where they are locked up in book-caſes. The keeper of this library has a perpetual permiſſion from the pope for reading, *ſine ſcandalo*, all prohibited books.

Near this apartment is a cabinet of natural curioſities, cameo's, intaglio's, medals, and other antiquities. Among the ſmall ſtatues is a very beautiful one of Bacchus in marble. Here is alſo an urn of agate, adorned with figures, which is ſaid to be that of Alexander Severus; it is about ten inches high and ſix in its largeſt diameter; the emboſſed figures are of a pure white, but the ground is dark, though of the ſame piece of agate; ſo that the moſt curious part of this urn is the work of nature. Cabinet of valuable curioſities.

A fuller account of this palace may be ſeen in a book printed at Rome, 1642, entitled *Ædes Barberinæ ad Quirinalem a Comite Hieronymo Tetio deſcriptæ, & a variis optimis artificibus in æs ſculptæ*; but the palpable flattery and exaggerated deſcriptions in that treatiſe diſguſt a judicious reader.

Before this palace lies a broken obeliſk, adorned with Egyptian hieroglyphics, which was dug up near the Porta Maggiore, formerly called Porta Nevia in Heliogabulus's Circus, Fragments of an obeliſk.

or,

or, according to others, in that of Caracalla. When the mean houſes now ſtanding about this ſuperb palace, are pulled down, this obeliſk is to be ſet up in the great area.

Palazzo Borgheſe.

In the palace of Borgheſe are ſeventeen hundred original pictures, which are reckoned worth ſeveral millions of money. This edifice was built in the time of Paul V. by Martino Longi and Flaminio Bonzio, two very eminent architects; but from the nature of its ſituation, it may properly be ſaid to conſiſt of three diviſions.

The pillars at the doors and in the colonade within the court, are no leſs than a hundred in number, and all of oriental granate. Here are alſo the ſtatues of Julea Pia, Fauſtina, Sabina, an Amazon, &c. with ſome curious water works. On the ground floor, where the family reſide in the ſummer, are twelve rooms full of the moſt valuable paintings, and other curioſities; but I ſhall only mention the moſt remarkable. In the firſt chamber are ſeen two oval pictures of our Saviour and the Virgin Mary by Raphael; the Virgin Mary, with the child Jeſus treading upon a ſerpent, by Caravaggio; Æneas carrying his father Anchiſei by Baracci, and a landſcape by Brughel.

In the ſecond apartment are a capital hunting-piece and Diana's bath by Domenichino, a beautiful piece repreſenting St. Cecillia, with the angel hovering over her head, and diffuſing through the whole piece that pleaſing light in which Corregio exceeds all other painters. Here is alſo a beautiful porphyry table, with a ciſtern of the ſame ſtone, valued at thirty thouſand *ſcudi* or crowns.

In the third apartment are the ſtory of Ulyſſes and Polephemus by Lanfranchi, St. Catherine by Raphael, Ceſar Borgia and Machiavel by the ſame maſter, though ſome are inclined rather to think them Titian's, who has painted here the ſtory of the adultreſs in the goſpel. The Lord's Supper, and David overcoming Goliah are by Caravaggio, and our Saviour fainting and two angels with lighted flambeaus by Taddeo Zuccaro. Here is alſo a table of oriental jaſper worth twelve thouſand *ſcudi*.

The fourth apartment is adorned with the portraits of Bramanta Lazari by Titian, of Michael Angelo by himſelf, the emperor Charles V. by Titian, and his own picture by himſelf. Here is alſo the ſcourging of Chriſt, and the four ſeaſons by Albani, the portrait of Raphael by Giulio Romano, and a crucifixion copied from a man whom Michael Angelo is ſaid to have faſtened to a croſs, and afterwards to have

have beaten on the head till he died. This is pretended to be the original piece, though the Carthuſians at Naples affirm this to be only a copy of theirs; but the one may be as good an original as the other. This is ſomething ſmaller than that of St. John de Lateran; and after all it has nothing in it very extraordinary: the countenance of the Virgin Mary and St. John, and even of our Saviour on the croſs, have little expreſſion in them; and Chriſt's head, contrary to all probability, is quite erect as he expires.

The fifth apartment, which is the audience-room, is exceeding magnificent, being adorned with a ſilver fountain five *palmi* high; two tables of oriental alabaſter; the portrait of Martin Luther by Titian, with the three graces and a ſchool-maſter, reckoned two of the beſt pieces which that celebrated maſter ever painted; Mary Magdalen by Annibal Caracci, a capital piece of his whole family by Pordenone, the Virgin Mary by Raphael, divine and carnal love by Titian, &c.

The ſixth room, which is the prince's bed-chamber, is ornamented with ſeveral naked Venus's and other nudities. Among theſe, Leda by Leonardo da Vinci, Pſyche and two Venus's by Titian, Adam and Eve by Belino, and a groupe of beautiful women by Lavinia Fontana, are the moſt valuable. This room opens into a fine gallery, on each ſide of which are two alabaſter fountains. The friſes and feſtoons on the wall are by Cyro Ferri, and the flowers and foliages, with the children playing among them on the eight large pier glaſſes are by Giovanni Stanchi; here are alſo ſixteen antique porphyry heads, repreſenting the twelve Ceſars, and the conſuls Marcellus, Flamius, Scipio Africanus, and Caius Marius.

In the next apartment are to be ſeen eight deſigns by Raphael and Giulio Romano, valued at twelve thouſand *ſcudi*; a view of the Villa Borgheſe by the chevalier Franceſe, or, according to others, by Tempeſta; the battle againſt the Veii and the Fidenates by Gioſeppe d'Arpino; St. Peter by Caracci; ſome ſmall pieces by Aleſſandro Veroneſe; the adoration of the wiſe men from the eaſt in moſaic; and in the ſame kind of work the intended ſacrifice of Iſaac, and Orpheus with the beaſts attentive to the harmony of his lyre. This piece is by Provenzale, and is three ſpans broad, and ſomething above two in height. Some of the gems are not thicker than a ſecond-ſize needle, and the colours are very lively. Here is alſo the Virgin Mary done in the ſame delicate

cate manner; but even both theſe are ſurpaſſed by a moſaic buſto of Paul V. which is about three ſpans high, in which are ſaid to be a million and ſix hundred thouſand ſtuds or pieces of precious ſtones. This may poſſibly be true; but be it as it will, it is an exquiſite piece, and I queſtion whether it can be exceeded. In this room are alſo ſome pictures in Florentine work; Adam and Eve painted on oriental jaſper; and a very old but indifferent portrait of the Virgin Mary, brought out of Greece. This chamber is reckoned one of the fineſt in the whole palace.

Next to this is an octangular ſaloon, with a table of quince-coloured marble in the center, round which fifteen perſons may ſit. The landſcapes on the cieling are by Giov. Franceſco Bologneſe. The balcony affords a fine proſpect of the Tiber and the Strada di Ripetta.

The tenth room is the princeſs's ſummer apartment, and is ornamented with ſome landſcapes by Paul Bruhl, a crucifixion by Giulio Romano, a Bacchanalian by Guido Rheni, valued at five thouſand *ſcudi*, the Virgin Mary by del Sarto, St. Sebaſtian by Ruſtichino, &c.

In the eleventh, which is the princeſs's audience-room, are two alabaſter fountains and two vaſes; the Prodigal Son painted by Titian; St. Anthonio di Padua by Paolo Veroneſe; two portraits by Albert Durer; Titian, with his ſervant, whom he was very fond of, and a death's head by that artiſt. This apartment looks into a ſmall garden, but moſt elegantly laid out. In the twelfth room are to be ſeen the Virgin Mary, with the infant Jeſus and John the Baptiſt by Raphael, which is reckoned one of his beſt pieces; another excellent picture of John the Baptiſt by Bronzino, the ſtory of Sampſon bringing honey to his miſtreſs by Guercino, Judith by Lavinia Fontana, and a very valuable table of oriental jaſper.

The ſecond ſtory, or the *mezzanine*, is the winter apartment, and is adorned with ſome good pictures by Tempeſta, Pietro di Cortona, Philippo Lauri, Manciola Fiamingo, Gaſpar Pouſſin, &c.

In the apartments of the third ſtory are the hiſtory of Solomon and the queen of Sheba, the rape of the Sabines, and other pieces, all painted by Piazzo, a Capuchin monk; a cabinet of ebony ſet with precious ſtones, and ſeveral pieces of ſcriptural hiſtory on gold plates, valued at ſixty thouſand *ſcudi*. One of the ſets of hangings in this place was done

Tapeſtry.

from

from the drawings of Paolo Veroneſe, and is reckoned to be worth forty thouſand *ſcudi* or crowns.

As this palace exceeds any other in Rome for paintings, &c. it is very ſurpriſing to ſee ſo much mean furniture, eſpecially the chairs and ſeats, amidſt ſo much ſplendor and magnificence.

The palace of prince Odeſchalchi, duke of Bracciano, was, ſome time ago, for paintings and ſtatues, one of the moſt remarkable in Rome; but now the front of it, by Bernini, is the only thing worth obſerving. Some of the curioſities have been ſold, others preſented to the emperor and the nephews of pope Clement, who was of the Albani family. This was done in order to procure the pope's diſpenſation, which the duke di Bracciano ſtood in need of on account of his ſecond haſty marriage with a ſiſter of his firſt lady, who was of the houſe of Borgheſe. The fineſt pieces by Corregio and Paolo Veroneſe, as likewiſe all that belonged to queen Chriſtina's collection, were ſold to the duke of Orleans, regent of France. This palace was formerly called Palazzo Chigi à Santi Apoſtoli, and faces that of Colonna; however, if any of its former curioſities be ſtill remaining, they are never ſhewn. The Odeſchalchi palace.

The Palazzo della Cancellaria, the reſidence of cardinal Ottoboni, as vice-chancellor of the Roman church, has alſo ſuffered many diſadvantageous alterations. The ſervants ſay, that the fineſt pieces of ſculpture, &c. have been ſtolen; but heavy marble ſtatues are not ſo eaſily conveyed away. The real cauſe of this is the cardinal's profuſe manner of living, who, to ſupply his extravagances, diſpoſes of one piece after another. In the court are two large ſtatues of Agrippina and Valeria Meſſalina. In the great hall, or the court of chancery, is the life of Paul III. who was a long time vice-chancellor, painted in *freſco* by Vaſari. The ſecond floor conſiſts of ten rooms magnificently furniſhed, and, among other pictures, are the following, *viz.* a Lord's-ſupper by Giordano; deſigns of all the entertainments given by cardinal Ottoboni, and the prints of all the cardinals of his acquaintance; ſeveral landſcapes by Pouſſin; the Maſſacre of the Innocents, and our Saviour with the woman of Samaria, both by Treviſani, who has an allowance of fifty *ſcudi* a month from the cardinal, on condition that he will let him have the firſt refuſal of his pieces; Concha has alſo thirty crowns a month on the ſame terms. Here is a fine picture by the latter, of the three wiſe men of the eaſt ſtanding before Herod. Near the cardinal's bed is an anonymous fe- Palazzo della Cancellaria.

male ſaint, with whom he formerly lived in a very ſuſpicious manner; and the moſt beautiful faces in ſeveral other religious pieces in this palace are ſaid to be the portraits of his miſtreſſes. Even the cardinal's ſervants cannot forbear laughing at naming this ſaint; and, ſometimes, they jocularly tell foreigners in what ſtreet this or that *beata*, or ſaint, is ſtill to be ſeen alive. But this is not peculiar to the Ottoboni palace; many pictures of the Virgin Mary, or of ſome female ſaint, which, as altar-pieces, are worſhipped with the moſt devout veneration, are no other than the repreſentations of the miſtreſſes either of the painter, or of the donor, who little queſtions his having purchaſed a place in heaven by ſuch a coſtly offering to the church. Similar inſtances alſo are to be met with among the heathens, as may be ſeen in Cicero *pro Dom.* c. 43. Ottoboni being but young when promoted to the purple, and, with his great wealth, of a very liberal diſpoſition and a ſtrong propenſity to pleaſure, his life has been ſuch, as the heretics could not have failed to have made a handle of, if he had been exalted to the papal dignity. Few days ſince Marforio aſked Paſquin who would be pope? Paſquin's anſwer was, 'He that has the moſt creatures.' Marforio then replied: 'Ottoboni is the man;' alluding to the many natural children imputed to him. In one of the upper apartments of this palace I ſaw a fine table of grey marble, which, upon being ſtruck, rung like braſs. On the altar of the private chapel is a marble ſtatue of the Virgin Mary by Michael Angelo. Here is alſo a chair covered with velvet, and laced with gold, ſaid to have ſerved nine popes. It had been a fixed piece of furniture in the Vatican, till, in the laſt pope's time, the Beneventines, who were for making money of every thing, ſold it for a trifle; and paſſing through ſeveral hands, at laſt the Jews got it into their poſſeſſion, from whom Ottoboni redeemed it. In this chapel alſo is a ſtatue of Alexander VIII. with theſe words under it,

Cardinal Ottoboni's way of living.

*Vera Alexandri VIII: P. M. effigies, cum annis poſt ejus obitum XV. corpus mirabiliter incorruptam in novum depoſitum transferretur.*

'A true effigy of pope Alexander the eighth's body, as 'found uncorrupted, fifteen years after his death.'

Here is a valuable library, conſiſting not only of that pope's collection, but likewiſe of ſeven thouſand volumes, purchaſed of

of queen Chriſtina's heirs (after nineteen hundred of the manuſcripts had been removed into the Vatican library) and three thouſand manuſcripts formerly in the poſſeſſion of cardinal Sirlet. In this library are likewiſe eighteen manuſcripts of Pyrrhus Ligorius in folio, *viz.* his *Lexicon* in fifteen volumes, and his *Effighie d' alcuni Heroi ed Heroine illuſtri, de Filoſofi, Oratori, Poëti, Hiſtorici, Geografi e grandi Capitani, ed Inventori dell' arte*, in one volume; his treatiſe *delle famiglie antiche di Roma* in another volume, and in a third, his deſcription of *de' Magiſtratu ant. di Roma.* The manuſcript of the Theodoſian code, to be ſeen here, appears to be about eight hundred years old, and *Jornandes de rebus Geticis* ſeems to be of the ſame date. Here are alſo ſhewn ſeveral packets of letters from queen Chriſtina to Salmaſius, written with her own hand, beſides other manuſcripts of that princeſs, making in all eighteen volumes in folio. On the backs of ſome of theſe books this word ΜΑΚΕΛΩΣ, is written in Greek characters, with which this princeſs ſufficiently puzzled the learned, when ſhe made it the legend of a medal over a Phœnix in flames: For every one endeavoured to explain it as a Greek word; whereas it is purely Swediſh, *makelos* ſignifying *ſine pari* or *non-pareil.* Theſe medals are now extremely ſcarce, the Swedes having picked them up as very valuable curioſities. I have had a ſilver one of a ſmaller die a long time in my poſſeſſion; but the lineaments of the face do not ſeem to correſpond with other medals of this famous princeſs. At laſt Hamerano, the pope's medaliſt, procured me one of thoſe pieces; which is larger, and, in the face and drapery, perfectly reſembles the other medals of queen Chriſtina; but whether it be of the right ſtamp, which poſſibly was not ſuffered to remain in the hands of Hamerano, I cannot determine *. The Phœnix is not uncommon on ancient coins, as thoſe of the emperors Caracalla, Conſtantine the younger, Conſtantius, &c. and generally

Medal of queen Chriſtina.

* A third medal, which in largeneſs and beauty ſurpaſſed the two mentioned here, dated in 1665, is mentioned by Kohler in his Medalic Entertainments, publiſhed in the year 1733. In the war between Frederic king of Denmark, and Erith the fourteenth of Sweden, the Swedes, as we are told in Puffendorf's introduction, fitted out a flag-ſhip, carrying two hundred, or according to Reſenius, *in vita* Fred. II. one hundred and ſixty-five guns; and, on account of its extraordinary bulk and conſtruction, gave it the name of Mackelos; *i. e.* the Non-ſuch; but the Danes, after an engagement of two days, took it, and ſoon after it blew up, with a great number of the victors and vanquiſhed, who were on board.

indicates a happy alteration of the times. In a medal of Carinus in Angeloni, and on ſome other antiques, and generally in modern pieces, it is the emblem of eternity. On the funeral medal of Charles duke of Lorrain, both the Phœnix and the legend, *Surget noſtris ex oſſibus ultor.* 'From our remains ſhall ariſe an avenger,' allude to the great hopes conceived from the vivacity and genius of the young prince. It ſeems unqueſtionable, that queen Chriſtina had in her eye the poetical fiction, that there is never more than one Phœnix exiſting at the ſame time. And though her abdication of the throne was rather forced than voluntary, as ſhe might well foreſee, that her conduct and way of living would ſoon deprive her of it; yet ſhe would have the world admire it as a ſtep to which ſhe was prompted only by her magnanimity. Two medals, which I had from Hamerano, are a plain proof of what I advance; on one of them is the queen's head and title, and on the reverſe, the globe, with this motto:

*NE. MI. BISOGNA. NE. MI BASTA.*
1680.

'I want it not, nor would it ſatisfy me!'

On the other is the head of this princeſs; and on the reverſe, a radiant ſun, with theſe words:

*NEC. FALSO. NEC. ALIENO.*
1675.

It ſhines neither with falſe, nor borrow'd luſtre.'

When queen Chriſtina paſſed through Hamburg, ſhe preſented Mr. Luder with a medal ſtruck by herſelf, on which was the crown of Sweden, with this inſcription:

*ET. SINE. TE.*

'A queen even without thee.'

But ſome years after, returning that way, and ſeeing this piece again, ſhe threw it upon the table, not without ſome paſſionate emotions.

The Capitol. The aſcent to the Capitol is on the weſt ſide. The ſteps are low, but of a very extraordinary breadth; and, at the bottom

bottom of the aſcent, on each ſide, is a Sphinx of Egyptian marble, ejecting water. Theſe antique pieces were dug up near the church of S. Stefano del Cacco, where a temple of Iſis and Serapis is ſuppoſed anciently to have ſtood. On the left is a porphyry ſtatue, reſembling Minerva, and thought to repreſent Rome; the drapery of this ſtatue is much admired. On the right ſide of the ſteps is the following inſcription:

*Innocentius XII. Pont. Opt. Max. viam hanc ad Capitolium, quam tot in Urbem meritis ſibi aperuerat, faciliorem & Populo aperuit. Mirare qui tranſis, & dole, deeſſe Capitolio Pont. Statuam, ad quam ejus Beneficia jure perducerent, niſi pro Statua ipſum eſſet Capitolium.*

'Innocent XII. the greateſt and beſt of popes, made this 'eaſy aſcent to the capitol (to which he had before opened 'himſelf a way by his munificence to the city) for the con- 'veniency of the public. Well, therefore, may the ſpecta- 'tor wonder and lament, that Innocent, whoſe merit may 'juſtly claim that honour, has no ſtatue erected to him in 'the capitol; unleſs the capitol itſelf may be looked upon as 'ſuch.'

Farther towards the eaſt are theſe words:

*Innocentio XII. Pont. Opt. Max. quod emollito clivo, viâque ſtratâ, faciliorem aditum ad Capitolium aperuit, grati animi monumentum*

*S. P. Q. R.*
*Poſuit Anno MDCXCII.*

'To Innocent XII. who rendered this ſteep acclivity leſs 'difficult, and cauſed a way to be laid for the more eaſy aſ- 'cent to the capitol, the city of Rome, in acknowledgment 'of ſuch munificence, erected this memorial, 1692.'

On the top of the aſcent are two large ſtatues of Caſtor and Pollux on horſeback, facing each other; they are certainly antiques, and that is their chief excellency. In a direct line with them, on each ſide, are an ancient trophy, dug up not far from St. Euſebius's church. The preſent inſcription on them is as follows:

*Sixti V. Pont. Max.*
*Autoritate Trophæa C. Marii,*
*VII. Cos. de Teutonis & Cimbris,*
*Ex colle Exquilino, & ruinoſo*
*Aquæ olim Martiæ Caſtello*
*In Capitolium tranſlata,*
*Erectis baſibus illuſtri loco,*
*Statuenda curavere*
*Paulus Æmilius Zephyrus,*
*Hieronymus Maronus,* } *Coſs.*
*Pompejus Cavallerius,*
*Dominicus de Capite ferreo Prior*
*An. Salut. MDXC.*

'These trophies of Caius Marius, taken in his seventh consulship from the Teutones and Cimbri, were, by order of his holiness pope Sixtus V. removed from an old and ruinous fort on mount Exquiline to the capitol, and placed on new pedestals in this conspicuous place, by the care of the conservators Paulus Æmilius Zephyrus, Gieronimo Maroni, and Pompeio Cavalliere; Domenico Ferri di Testa being prior, 1590.'

These trophies are generally thought to have belonged to Caius Marius; and this opinion is maintained by Fabretti, against Bellori, who attributes them to Trajan. Bellori's draughts of them may be seen in Montfaucon's Antiquities, tom. IV. l. vi. c. 2.

Columna Miliaria.

In the same line, on each side, is a marble statue of Constantine the Great; and further on, a *columna milliaris*, or ancient mile stone marked I. There are two inscriptions on it, signifying, that it was repaired in the reigns of Vespasian and Nerva; and on the opposite side to it, for the sake of regularity, is another antique pillar, with a globular urn on the top, in which Trajan's ashes are said to have been deposited. The inscription is so remarkably puerile, that I believe you will wonder it should have stood so long; or rather, should ever have been put up:

Trajan's urn.

Hoc

*Hoc in orbiculo olim*
*Trajani cineres jacebant:*
*Nunc non cineres,*
*Sed memoria jacet.*
*Tempus cum cinere*
*Memoriam ſepelivit.*
*Ars cum tempore non cinerem,*
*Sed memoriam inſtaurat:*
*Magnitudinis enim non reliquiæ,*
*Sed umbra vix manet.*
*Cinis cineri in Urnâ*
*Ætate moritur;*
*Memoria cineris in aëre*
*Arte reviviſcit.* *

'Within this little globe formerly lay Trajan's aſhes; 'now not his aſhes, but his memory is depoſited there. 'Time buried his memory with his aſhes. Art with time 'reſtores, not his aſhes, but his memory; for no reliques of 'his greatneſs are to be ſeen, ſcarce the ſhadow of it now 'exiſting. His remains in this urn are reduced to duſt by 'time; the memory of his aſhes ſtill lives in the air by the 'help of art.'

In the middle of this ſquare Paul III. erected an equeſtrian ſtatue of the Roman emperor Marcus Aurelius Antoninus, which formerly ſtood in St. John Lateran. The pedeſtal is very grand, being the work of Michael Angelo. The owl on the horſe's head is an emblem of the emperor's vigilance, wiſdom, and ſagacity; that bird being the ſymbol of Minerva. This ſtatue is above the natural ſize, and appears to have been anciently gilt, ſome of the gold ſtill remaining. On one ſide of the pedeſtal is the following inſcription: Statue of Marcus Aurelius.

*Imp. Cæſari Divi Antonini F.*
*Divi Hadriani Nepoti*
*Divi Trajani Parthici Pronepoti*
*Divi Nervæ Abnepoti*
*M. Aurelio Antonino Pio Aug.*
*Germ. Pann. Pont. Max. Trib. Pot. XXVII.*
*Imp. VI. Coſ. III. P. P. S. P. Q. R.*

* The author is certainly miſtaken, if he ſuppoſes this to be an ancient inſcription; for it is full of monkiſh punning wit, &c.

'To the emperor Marcus Aurelius Antoninus Pius, ſon 'of Antoninus, grandſon of Adrian, great grandſon of Tra- 'jan, who was ſurnamed Parthicus, and great-great-grand- 'ſon of Nerva, conqueror of Germany and Hungary; ſo- 'vereign pontiff, &c. the ſenate and people of Rome erected 'this monument.'

On the other ſide are theſe words:

*Paulus III. Pont. Max. ſtatuam æneam equeſtrem à S. P. Q. R. Antonino Pio etiam tum viventi ſtatutam, variis dein Urbis caſib. Everſam & a Sixto IIII. Pont. Max. ad Lateran. Baſilicam repoſitam, ut memoriæ optimi Principis conſuleret, patriæque decora atque ornamenta reſtitueret, ex humiliori loco in aream Capitolinam tranſtulit atque dicavit.*
*Ann. Sal. MDXXXVIII.*

'This equeſtrian bronze ſtatue, erected by the ſenate and 'people of Rome, to the emperor Antoninus Pius whilſt he 'was living; and afterwards, amidſt the various calamities 'of this city, thrown down, but at length, by pope Sixtus 'IV. erected again near the Lateran church, was, out of re- 'ſpect to the memory of that excellent prince, and for the 'ornament of the city, removed from that low ſituation into 'this area of the capitol, by order of pope Paul III. in the 'year of Chriſt 1538.'

That this ſtatue was anciently in very high eſteem is evident, as it is ſeen on a medallion of Marcus Aurelius, publiſhed by Erizzo; and on ſome of the coins of Lucius Verus, mentioned by Mr. Addiſon; but ſome modern critics find a great many faults both in the emperor's ſtatue, and the horſe; however, upon the whole, it is a noble performance.

Preſent ſtate of the capitol.

Theſe ſtatues, with the ſteps up the aſcent, gave the capitol a very grand appearance. No remains of the ancient ſtructure are now to be ſeen *, it having been frequently demoliſhed and repaired; for it was burnt down four times ſo early as Domitian's time. But the preſent edifice was built on the ſame ſpot by pope Boniface IX. Gregory XIII. and Clement VIII. and at firſt conſiſted of two wings. It was compleated by the ſame Clement, Innocent X. and Alexander

* Concerning the antiquities of the capitol. See *Juſt. Rycquius de capitolio Romano*; and du Cange's *Gloſſary*, or Fabricius's *Bibliogr. antiq.* p. 154.

VII,

VII. and is now a very magnificent palace. The roof of it is flat, and adorned with a great many ſtatues of illuſtrious perſons amongſt the Romans. In the main building reſides the ſenator of Rome, who daily adminiſters juſtice there; and in the wings are the apartments of the conſervators of the city. There is room enough left beſides for keeping antiquities and other curioſities with which a traveller of taſte cannot but be pleaſed. Of the ancient Roman ſenate Claudian ſpeaks thus:

Parallel between the ancient and modern Roman ſenate.

*Hoc ego concilio collectum metior orbem.*

'In this council I ſurvey the whole world in a collective 'body.'

But the times are extremely altered; and the *camera apoſtolica*, or apoſtolic chamber, has now uſurped the rights of the famous Senatus Populuſque Romanus. In the front of this building is a high tower, with the ſtatue of religion erected on the top of it. The double flight of ſteps at the entrance of this palace is the work of Michael Angelo; who likewiſe added to the beauty of the front by a ſuperb fountain, adorned with two ſtatues repreſenting the Nile and the Danube in a reclining poſture. In the center is a porphyry ſtatue of Rome, in the habit of Minerva, and the uſual ſymbols of the helmet and ſpear, but ſitting. This is a piece of great antiquity, and is univerſally admired by connoiſſeurs. A plate of it may be ſeen in Perrier's Stat. Num. 55. Over the main entrance of this edifice is the following inſcription:

*Clementi VIII. Pont. Max.*
*Poſt Galliæ regnum reconciliato Rege*
*Henrico IV. conſtitutum,*
*Pannoniam armis auxiliaribus ſervatam,*
*Strigonium a Turcarum tyrannide vindicatum,*
*Ruthenos & Ægyptios Romanæ Eccleſiæ reſtitutos,*
*Pacem compoſitis Regum Maximor. diſcordiis,*
*Chriſtianæ Reipublicæ redditam,*
*Ferrariam Petri Aldobrandini Card. ductu*
*ferro incruento receptam,*
*Sanctiſſimâque præſentiâ conſtabilitam,*
*Optato reditu in urbem pub. hilaritatis*
*ſecuritatiſque reductori*
*Anno MDXCVIII.*

'To

'To pope Clement VIII. by whom the ſucceſſion to the 'crown of France was ſettled in the perſon of Henry IV. '(he being firſt reconciled to the church) by whoſe auxiliary 'arms Hungary, &c. were preſerved, and delivered from 'the tyranny of the Turks; by whoſe labours the Ruſſians 'and Egyptians were united to the Roman church, peace 'was reſtored to Chriſtendom, by compoſing the diſcords 'then ſubſiſting between jarring monarchs, and the dutchy 'of Ferrara recovered without blood-ſhed, and reſtored to 'the eccleſiaſtic ſtate by his ſacred preſence, this inſcription 'was ſet up, at the return of the happy reſtorer of the public 'joy and ſecurity into this city, in the year 1598.'

I ſhall ſay nothing of this flattering oſtentatious inſcription; but leave the reader to make his remarks upon it.

The chamber of juſtice.

The large hall where the court of juſtice is held by the ſenator, was formerly adorned with ſeveral pictures repreſenting the atchievements of the king's of the Romans; but not one of them is now remaining, Clement XI. having, in the year 1712, ſupplied their places with a great number of deſigns, repreſenting the life of pope Pius V. and his canonization. The marble ſtatue of Charles of Anjou, who was appointed Senator Romanus, and a year afterwards proclaimed king of Naples and Sicily by Clement IV. in 1268, ſtill remains here. The tragical end of the emperor Conrade * has ſufficiently ſpread the fame of Charles of Anjou; and under his ſtatue are theſe words:

*Ille ego præclari tuleram qui Sceptra Senatûs,*
*Rex Siculis Carolus jura dedi populis.*
*Obrutus heu jacui ſaxis † fumoque, dederunt*
*Hunc tua conſpicuum tempora, Siſte, locum.*
*Hâc me Matthæus poſuit Tuſcanus in aulâ,*
*Et patriæ & gentis gloria magna ſuæ.*
*Is dedit & populo poſt me bona jura Senator,*
*Inſignis titulis, dotibus atque animi.*
*Anno Domini MCCCCLXXXI. III. ſemeſtri.*

* How the Romans, under the emperor Conrade III. attempted the reſtoration of their ancient form of government, and the dignity of the ſenate, and were baffled by the pope, may be ſeen in Otto. Friſingenſis Chron. lib. viii. c. 31. p. 156. Alſo in lib. i. *de geſtis Friderici I.* c. 27. p. 422.

† Probably this ſhould be read *fimoque*.

'I Charles

'I Charles, who preſided in the auguſt Roman ſenate, and reigned over fertile Sicily, long lay in obſcurity, covered with duſt and rubbiſh, even until the glorious pontificate of Sixtus, when Matthew of Tuſcany, the ornament of his family and country, placed me in this honourable ſituation; he ſucceeded me in the poſt of Roman ſenator, for which his virtues and abilities, beſides his illuſtrious deſcent eminently qualified him. This ſtatue was ſet up in 1481, and the eighteenth month of his adminiſtration.'

The following inſcription was erected in honour of pope Gregory XIII.

*Gregorio XIII. Pont. Max.*

*Ob farinæ vectigal ſublatum, Urbem templis & operibus magnificentiſſimis exornatam, ob ſeminaria exterarum nationum in Urbe ac toto penè terrarum orbe Religionis propagandæ cauſâ inſtituta, ob paternam in omnes gentes charitem, quâ ex ultimis novi orbis inſulis Japonorum Regum Legatos triennii navigatione ad obedientiam ſedis Apoſt. exhibendam primùm venientes Romam, pro Pontificâ dignitate accepit. S. P. Q. R.*

'To pope Gregory XIII.

'For his aboliſhing of the tax on flour; the many ſplendid churches and magnificent public works with which he embelliſhed the city; the learned ſeminaries of foreign nations he erected at Rome, and in moſt parts of the world, for the propagation of religion; for his paternal concern and tenderneſs for all nations, which appeared in his affection and dignity, with which he received ambaſſadors from the king of Japan, (an iſland ſituated in the extreme parts of the new world) on their arrival at Rome, after a three years voyage, to do homage to the apoſtolic ſee, the ſenate and people of Rome erected this monument of their gratitude.'

On the pedeſtal of this ſtatue are theſe words:

*Gregorio XIII. Pont. Max.*
*Optimo Principi*
*Hugoni Boncampagno Bononienſi,*
*Qui per Rom. Magiſtratus & Eccleſiaſticas dignitates*
*Juſtitiam & Pietatem colens,*
*Ad Pontificiam ſedem evectus*
*Univerſam Remp. Chriſtianam*
*Summâ prudentiâ & charitate moderatur.*
*S. P. Q. R.*

'To the moſt excellent prince Hogo Boncampagno, a native of Bologna, who having paſſed through the ſeveral orders of the church and great offices of the city of Rome with exemplary moderation, juſtice, and devotion, was at length exalted to the papal dignity by the name of Gregory XIII. and now diffuſes the good effects of his conſummate prudence, and extenſive charity, through the Chriſtian world, the ſenate and people of Rome erected this ſtatue.'

Under the ſtatue of Paul III. are theſe words:

*Quòd ejus juſſu, auſpiciis atque ære collato, urbem ſitu & diverticulis viarum deformem & imperviam diſjectis malè poſitis ædificiis, in meliorem formam redegerit, viis areiſque tum veteribus directis & ampliatis, tum novis conſtitutis auxerit ornaveritque anno Domini M DXLIII.*

'By the command and direction of this pope, and moſtly at his expence, the city of Rome, which was hardly paſſable, on account of the irregularity of its buildings, and narrowneſs of the ſtreets, was reduced into a better form; the old ſtreets and areas being laid out in direct lines and enlarged, or new ones planned, as an ornament to the city, in the year 1543.'

Under the Corps de Logis is the capital priſon. In the conſervator's apartments, mentioned above, in the left wing, are two celebrated ſtatues of Julius Cæſar and Auguſtus, both antiques and of white marble. The former, as ſovereign of the world, holds a globe in his hand, the latter a roſtrum or beak of a ſhip, alluding to his victory over Mark Anthony

Anthony and Cleopatra. Near theſe ſtatues are to be ſeen two feet and a hand of oriental marble, being part of a Coloſſus or ſtatue of Apollo, which was thirty ells in height, and ſent by Marcus Lucullus from Apollonia to Rome, where it was placed on the Capitoline mount. An inſcription near it is as follows:

*Urbano VIII. Pont. Max.*
*Pedem & manum ex Apollinis Coloſſo*
*Triginta cubitorum altitudinis ab Apollineâ,*
*Ponti Urbe, Romam adducto, diu humi*
*Neglecto, in antiquæ magnificentiæ argumentum,*
*Honorificentiùs hic collocârunt.*
*MDCXXXVI. S. P. Q. R.*

'The hand and foot of the Coloſſus or ſtatue of Apollo, 'thirty cubits high, which was brought from Apollonia, a 'city of Pontus, to Rome, and long lay neglected on the 'ground, were, by the citizens of Rome, removed, and 'erected in this conſpicuous place as a mark of ancient 'grandeur in the year 1636, and in the pontificate of Ur-'ban VIII.'

Near the other foot of the Coloſſus, are the following words:

*S. P. Q. R.*
*Apollinis Coloſſum à M. Lucullo*
*Collocatum in Capitolio,*
*Dein tempore & vi ſublatum ex oculis,*
*Tu tibi ut animo repræſentes.*
*Pedem vide,*
*Et Romanæ rei magnitudinem metire.*

'That the ſpectator may have ſome idea of the huge Co-'loſſus of Apollo, placed by Marcus Lucullus in the capitol, 'and afterwards broken to pieces by time and violence, he 'may here ſee the foot of that ſurpriſing ſtatue, and gueſs 'at the grandeur of the Roman empire by this ſpecimen.'

Oppoſite to this is the head of the Coloſſus, which ſome writers ſuppoſe to be that placed before Nero's golden palace: But, as Pliny, in his Hiſt. Nat. lib. xxxiv. c. 7. makes the height of that Coloſſus to have been one hundred and ten feet,

feet, and Suetonius, in his life of Nero, one hundred and twenty feet, there is not one of all the fragments in the capitol but what wants considerably of the due proportion for such a magnitude.

Here is another large head and hand of brass, supposed to have belonged to a Colossus of Commodus or Domitian; under the hand is this inscription:

*Ærei Colossi fragmentum*
*Commodi Imperatoris effigiem*
*repræsentans,*
*Antiquæ Romanorum*
*Magnificentiæ indagatoribus*
*restitutum.*

'This fragment of the brass Colossus, representing the 'emperor Commodus, recovered from obscurity, is placed 'here for the satisfaction of the curious, and searchers into 'the Roman antiquities.'

Agrippina's monument.

On the monument of the elder Agrippina are these words:

*Ossa Agrippinæ M. Agrippæ*
*F. Divi Augusti Neptis, Uxoris*
*Germanici Cæsaris, Matris C. Cæsaris Aug.*
*Germanici Principis.*

'The remains of Agrippina, daughter to M. Agrippa, 'and grand-daughter of Augustus, the wife of Germani-'cus, &c.'

And under it is this punning inscription:

*Agrippinæ*
*Virilis animi fœminæ,*
*Quæ voluntariâ inediâ*
*Frumenti usum & vitæ sibi ademit,*
*sepulchrali hoc lapide*
*Translato è Mausoleo Augusti excavatoque*
*dimensus est CCC frumenti pondera*
*rudi olim Seculo*
*S. P. Q. R.*
*Eundem jam aliâ ætate literis*
*perpolitâ*
*expoliendum ornandumque curavit*

'To

'To Agrippina, a lady of ſuch magnanimity, that by a 'voluntary abſtinence, ſhe put an end to her life, and thus 'ſtood in no further need of corn; yet the Romans of ruder 'times, meaſured three hundred pounds of corn in this ſtone, 'which, for that purpoſe, was taken from Auguſtus's Mau-'ſoleum and excavated; but in a more civilized age it has 'been poliſhed and ornamented by the citizens of Rome.'

Near this inſcription is an admirable ancient groupe, repreſenting a lion tearing a horſe to pieces; but the horſe is very much damaged by time. This admired piece was found on the banks of the Tiber, near the Oſtia gate, in the time of Paul III. Here is alſo a very remarkable piece of architecture, where five pieces of ſculpture are ſet together, which originally had no connection with each other, and were dug up in different places. In the center, and elevated above the reſt, ſits Rome triumphant in white marble, bigger than the life, with a poinard in her left, and a branch of palm in her right hand; and in the front of the baſe, on which ſhe ſits, is a woman in tears, repreſenting Dacia, or ſome other conquered province. On each ſide of this ſtatue is the Coloſſus of a barbarian prince in a kind of black marble, called *baſaltes*. Their rank may be known by their diadems. The workmanſhip is exquiſite; but who they properly are is unknown. Farther, on each ſide, but merely for ornament, ſtands an Egyptian idol of granate, found in the Villa Veroſpi, near the Porta Salara. A plate of this whole piece may be ſeen in Montfaucon's antiquities. The inſcription is as follows:

*Clemens XI. P. M.*
*Romæ de Dacia triumphantis,*
*Captivorumque Numidarum Regum ſtatuas*
*ex hortis Cæſiis,*
*addito Ægyptiorum ſignorum ornatu,*
*Porticuque a fundamentis excitatâ,*
*Ad augendam Capitolii Majeſtatem*
*tranſtulit*
*Anno Salut. MDCCXX.*

'Pope Clement XI. removed the ſtatues of Roma tri-'umphing over Dacia, of the captive Numidian king, and 'two Egyptian idols, hither from the Cæſian gardens, in or-'der to increaſe the magnificence of the capitol; and as an

'addi-

'additional ornament to it, he built a portico for the reception of theſe remains of antiquity, in the year 1720.'

Coffin of Alexander Severus.

Farther on are ſeveral Roman meaſures of longitude cut in marble, and fixed againſt the wall. Here is alſo the marble ſarcophagus of the emperor Alexander Severus and his mother Julia Mammæa, found on Monte del Grano near Freſcati, and brought hither: It is ſix feet long, and ſix broad, with this modern inſcription:

*S. P. Q. R.*

*Monumenta ſepulchralia Alexandri Severi Imperatoris & Juliæ Mammææ Matris, Sabinarum etiam raptum ob pacem de novo initam, marmore inſculpta ornataque, in agro Fabritii Lazari extra Portam Labienam reperta, in Capitolio poni juſſit. MDXCI.*

'The ſepulchral monument of the emperor Alexander 'Severus and Julia Mammæa his mother, with a fine piece 'of ſculpture, repreſenting the rape of the Sabine women 'at the public rejoicing on account of a peace juſt con-'cluded, found in the grounds of Fabricio Lazari, without 'the Porta Labiena, were, by order of the ſenate and 'people of Rome, placed in the capitol, in the year '1591.'

The *baſſo-relievo*, which, beſides what it has ſuffered by the injuries of time, is none of the beſt, Flaminio Vacca has ſtrangely miſtaken for the rape of the Sabines; in which error he has been blindly followed by the generality of antiquarians: but an attentive view would ſhew it to be no other than a repreſentation of the *ludi funerei*, or funeral games of the ancients, as the copper-plate in Montfaucon's antiquities plainly ſhews. Not far from this is a marble coloſſal ſtatue of Conſtantine the Great, by which one may obſerve, that the art of ſculpture was then upon the decline, but the two muſes, under one of which is the word VRANIA, are good pieces; as is alſo a prieſteſs of Bacchus to be ſeen here. Near the ſtairs is a very remarkable antique, *viz.* the *columna roſtrata*, which is of Parian marble, and has a long modern inſcription. It was erected in the year of Rome 494, in honour of the conſul Cajus Duilius, on account of a naval victory he obtained over the

Carthaginians. Near it is a *baſſo-relievo*, repreſenting Curtius leaping into the abyſs.

At the firſt landing-place are to be ſeen two antique Muſes; and a little further, four admirable *baſſo-relievo's*, repreſenting the triumph of Marcus Aurelius and Lucius Verus, which belonged to their triumphal arch in the Corſo. Before the entrance of the great hall is a large Sturgeon, ſix ſpans and a half long, cut in white marble; the head of every fiſh of that ſpecies, exceeding this meaſure, being due to the conſervators of the city. This is a perquiſite of a long ſtanding, and which, it may be ſuppoſed, will never be given up; at leaſt, a compliance is ſtrictly inſiſted on in the following inſcription:

*Capita piſcium hoc marmoreo ſchemate longitudine majorum uſque ad primas pinnas inclusivè Conſervatoribus dato, fraudem ne committito, ignorantiâ excuſari ne credito. Aug. Ciavario, Franc. Calvio Curtio Sergardio Coſſ. inſtauratum ac erectum.*

'The heads of fiſhes, as far as the fins incluſively, exceeding the length of this marble ſtandard, are, without any fraud or prevarication, to be given to the conſervators, and ignorance ſhall not be admitted as an excuſe, &c.'

On the left-hand are the *faſti conſulares*, down to the time of the emperor Pertinax, engraved on marble; and above theſe is a *baſſo-relievo* of the ſhe-wolf ſuckling Romulus and Remus. Further on are the names of the modern conſervators; and likewiſe an inſcription, in Gothic letters, to perpetuate the memory of the heroic expedition of the Romans, in the year 1300, under pope Boniface VIII. by which Tuſcanella was, in ſome meaſure, made tributary to Rome. In the firſt hall are ſome paſſages of the Roman hiſtory, painted by Gioſeppe d'Arpino, as, the rape of the Sabines; the combat betwixt the Horatii and Curiatii; Romulus and Remus ſucking the ſhe-wolf, and the building of the city of Rome, &c. But the moſt admired of all is the victory of Tullius Hoſtilius over the Veji and the Fidenates. Near the entrance on the right-hand, is a buſto of Maria Caſimira, queen of Poland; and alſo a circumſtantial account of the ceremony of the Roman ſenate ſitting here covered, in the year 1450, from the building of the city,

facing which is the buſto of queen Chriſtina, with the following inſcription:

*Chriſtinæ*
*Gothorum, Suecorum & Vandalorum*
*Reginæ,*
*Quòd inſtinctu Divinitatis*
*Catholicam fidem regno avito præferens,*
*Poſt adorata SS. Apoſtolorum limina*
*Et ſubmiſſam venerationem*
*Alexandro VII.*
*Summo Religionis Antiſtiti exhibitam,*
*De ſe ipsâ triumphans in Capitolium adſcenderit,*
*Majeſtatiſque Romanæ Monumenta*
*Vetuſtis in ruderibus admirata*
*III. Viros Conſulari poteſtate & Senatum*
*Tecto capite conſidentes*
*Regio honore fuerit proſecuta*
*VIII. id. Quinctil. An. MDCLVI.*

'The ſenate and people of Rome erected this buſto in 'honour of Chriſtina, queen of the Goths, Swedes, and 'Vandals, who, by divine inſpiration, preferred the catho-'lic faith to the kingdom of her anceſtors; and, after wor-'ſhipping at the moſt ſacred *limina apoſtolorum*, and paying 'her moſt ſubmiſſive reverence to pope Alexander VII. as 'ſupreme head of the church, having triumphed over her 'ſelf, ſhe rode up to the capitol to admire the ancient re-'mains of Roman grandeur, where ſhe permitted the three 'conſuls and the ſenate to ſit covered in her preſence, and 'treated them as ſovereigns, on the 8th day of July, '1656.'

The marble ſtatue of Leo X. is the work of Lorenzetto Fiorentino; that of Urban VIII. is by Bernini, and that of Sixtus V. in bronze, was deſigned by Fontana.

In the adjoining apartment are the following pieces: a picture of Mutius Scævola holding his hand in the fire before king Porſenna; Junius Brutus ſentencing his perfidious ſon to loſe his head; and Horatius Cocles alone, maintaining his poſt on a wooden bridge, againſt the whole army of the enemy, till it was broken down on the other ſide. Theſe pieces in *freſco* are the joint work of Laureti a Sicilian, and Perino del Vaga. Here are alſo ſeveral pieces of ancient

ancient ſculpture, *viz.* the buſts of Claudius, Caligula, Antoninus Pius, and Lucius Valerius Corvinus; the heads of Julius Cæſar and Adrian, of ſingular beauty; thoſe of Trajan and Septimius, ſtanding on pillars of *verde antico*; and the ſhe-wolf ſuckling Romulus and Remus, in marble. Among modern pieces to be ſeen here, are the ſtatues of Aleſſandro Farneſe duke of Parma; Marco Antonio Colonna, who commanded the pope's ſquadron in the naval engagement of Lepanto, and who, on account of his gallant behaviour, was honoured with a triumph after the ancient manner; the ſtatues of Franceſco Aldobrandini, Tomaſſo Roſpigliosi, Carlo Barberini, and the buſto of Virginio Cœſarini, an excellent Poet.

The next apartment, on the frizes of which the triumph of Marius over the Cimbri and Teutones are painted by Daniel da Volterra, exhibits a braſs ſhe-wolf with Romulus and Remus; and on the left foot of the wolf is ſtill to be ſeen an impreſſion made by a flaſh of lightning.* The

* Another ſtatue is alſo mentioned by Cicero, in his third oration againſt Catiline, when he enumerates the riſe and progreſs of the Catiline conſpiracy, and adds, *Tactus eſt etiam ille, qui hanc urbem condidit, Romulus, quem inauratum in Capitolio parvum atque lactantem uberibus lupinis inhiantem fuiſſe meminiſtis.* 'He did not ſpare even the founder of 'our city, Romulus himſelf, of whom you cannot but remember a little 'gilt repreſentation in the capitol eagerly ſucking the ſhe-wolf.' From this account it is probable, that nothing of that ſhe-wolf was then remaining; and that only the feet of it and the pedeſtal were extant when Tully wrote his book *de Divinatione*, as is evident from the following paſſage,

*Et Divum ſimulacra peremit fulminis ardor.*
*Hic Silveſtris erat Romani nominis altrix,*
*Martia, quæ parvos Mavortis ſemine natos*
*Uberibus gravidis vitali rore rigabat:*
*Quæ tum cum pueris flammato fulminis ictu*
*Concidit, atque avulſa pedum veſtigia liquit.*

No ſuch mutilations are obſervable in this. Some pretend that this wolf was damaged by the lightning which happened a little before the death of Julius Cæſar; but Dion Caſſius mentions nothing of it: and when he ſpeaks of that which preceded the conſpiracy of Catiline, all he ſays is, *In Capitolio multæ ſtatuæ de cælo tactæ liqueſactæque fluxerant: dejectaque erant cùm alia ſimulacra tum Jovis, columnæ inſiſtens: præterea imago lupæ, cum Remo & Romulo conſecrata, ceciderat.* 'Several ſtatues were even 'melted by the lightning, and others thrown down; among the reſt, 'that of Jupiter erected on a pillar; the image alſo of the ſhe-wolf with 'Romulus and Remus fell.' This cannot with any certainty be applied to the figure in queſtion, there having been, doubtleſs, ſuch pieces in many parts of the city, and even more than one in the capitol.

bronze buſto of Lucius Junius Brutus, with eyes of an ancient compoſition, repreſenting the natural colours, is a piece of antiquity exceedingly valued; as is the ſtatue of the ſhepherd Cneius Martius, of the ſame metal, pulling a thorn out of his foot. He is ſaid to have been a young man who was diſpatched with letters of importance from the Roman army to the ſenate. It happened that a thorn ran into his foot as he marched in haſte; but, eager to ſerve his country, or to bring ſome good news to the people of Rome, he purſued his courſe without ſtopping to pull out the thorn: this afterwards coſt him his life, and cauſed the Romans to honour him with this ſtatue, in memory of his reſolution and fidelity. It ſtands on a pedeſtal of oriental marble, and is eſteemed for its antiquity, though, as to workmanſhip, exceeded by many modern pieces. Here is alſo a bronze ſtatue of a ſlave, who obtained his freedom for diſcovering the plot of Brutus's ſon; and alſo the marble ſtatues of Hannibal and Scipio Africanus. On the walls of the other apartments are ſeveral fragments of the Faſti Conſulares, which have been explained and illuſtrated by Panvini, Sigoni, Pighi, and Reland; likewiſe marble heads of Mithridates king of Pontus, Julia, Mamæa, Scipio Africanus, Alexander the Great, and his mother Olympia; the ſtatues of Virgil, Cicero, Cybele, Ceres, Silence, Plenty, a Deus Terminus, &c. in marble; a bronze image of Iſis; another of Hercules, holding an apple out of the Heſperian gardens in one hand, and in the other his club, found in the time of Sixtus IV. A braſs ſtatue of a ſlave; the braſs foot of a Coloſſus, the head and hand of which are to be ſeen in the court; two ſmall geeſe of bronze, in memory of thoſe which, by their ſeaſonable cacklings, ſaved the capitol; a marble ſarcophagus, with a *baſſo-relievo* repreſenting the Porta Jani. A marble head of Apollo, kept here, is reckoned one of the moſt curious pieces in all Rome; the noſe indeed is rather too broad, otherwiſe it is perfectly beautiful, and reſembles a female, with ringlets of fine hair. Here is a buſto of Appius Claudius, of porphyry; and of Rhea Sylvia, Ariadne, Flora, Annia Fauſtina, Pallas, Meſſalina, Gallus, Antiochus, a female Bacchanalian, Lucretia, Lucius Cornelius Prætor, and the emperors Philip, Maximine, &c. in marble. The four *congia*, or ancient meaſures for corn, wine, and oil, are of ſtone. The paintings in *freſco* in the apartment where maſs is celebrated, are by Perugino, and repreſent Rome triumphant; Hanibal's march over the Alps, where he is ſeen riding on an elephant,

Account of Cneius Martius.

Faſti Conſulares.

phant, a circumſtance in which the grandeur of the picture is preferred to hiſtorical truth; a council of war held by Hannibal, and the Carthaginian fleet. In the court of the wing towards the church of Ara Cœli, is erected the large ſtatue of Marforio, in a reclining attitude, and probably at firſt deſigned to repreſent the river Rhine. Its name is derived from the *forum martis*, from which, in proceſs of time, has ſprung Marforio.* It is cut out of one block, and the workmanſhip is maſterly, eſpecially the head. Cloſe by it ſtand the following ſtatues, namely, that of Jupiter Panarius, who, when the capitol was beſieged by the Gauls, ſaved it from being reduced by famine; and Jupiter Fulminans, or the Thunderer; the ſtatue of Adrian, in the habit of a prieſt; and two large Egyptian idols, one of *pietra egyzzia*; the other, which is larger, of *baſaltes*, or grey marble. That the city of Vienna, when cloſely beſieged by the Turks in 1683, owed its preſervation to his holineſs of Rome, is, I believe, little known in Germany; at leaſt it is what I had never heard of till I met with the following inſcription here:

*Innocentio XI. Pont. Max. Opt.*
*Quòd in Vienna Romani Imperii Principe urbe irrequietâ vigilentiâ, prudenti conſilio, ingenti auro, precibus lacrymiſque Dei implorato auxilio anno reparatæ Salutis MDCLXXXIII. ab immaniſſimâ Turcarum obſidione vindicata laboranti Catholicæ Religionis ſecuritati proviſerit, feliciter regnante Leopoldo Primo Cæſare Auguſto, Chriſtianas acies ducente Joanne Tertio Poloniæ Rege ſemper invicto, fortiterque pugnante Carolo IV. Duce Lotharingio.*

*S. P. Q. R. P.*

'The ſenate and people of Rome erected this monument 'to Innocent XI. the greateſt and beſt of popes, who, by 'his indefatigable vigilance, prudence, counſels, large ſup-'plies, and fervent prayers for the divine aſſiſtance, deli-'vered Vienna the capital of the empire, vigorouſly be-'ſieged by the infidels, in the year 1683; and thus ſaved 'the catholic religion from imminent danger, in the reign 'of Leopold I. the Chriſtian army being commanded by

* Which name is a corruption of *Martis forum*.

'the invincible John III. king of Poland, and Charles IV. 'duke of Lorain.'

Oppoſite to this inſcription are two old ſtatues of Diana and the genius of a Roman province. Over a *baſſo-relievo* repreſenting a veſtal ſacrifice, is a foot of a coloſſus, with this verſe under it:

*Quo Pede nuc utar dubia eſt ſententia nobis.** OVID.

On the double flight of ſteps are two antique ſtatues, one of Juno, and the other of Fauſtina the mother, with the word *pudicitia* under it. Farther on are two pieces in *baſſo-relievo*, one of which repreſents the apotheoſis of Fauſtina, the other Marcus Aurelius giving laws to the people. Theſe pieces belonged to the triumphal arch of Marcus Aurelius, which formerly ſtood in the Corſo, and of which many more fragments at preſent adorn the apartments of the conſervators deſcribed above. In the upper apartments is a moſt admirable ſtatue of Agrippina leading her ſon Nero by the hand, who is dreſſed in the *prætexta*, with a golden *bulla* about his neck, of Greek marble. Here are likewiſe the following pieces, viz. a large bronze ſtatue of pope Innocent, caſt from a medal of Aleſſandro Algardi; thoſe of Pan, Marcellus, Flora, Plotina, Pallas, Bacchus, Apollo, a Sibyl looking up to heaven, Sabina Poppæa, Adonis, Caius Marius, Conſtantine the Great, and Plenty; the marble ſtatue of Paul IV. betwixt two pillars of *cipollino*; Hercules when a boy, plump, and of the colour of bronze, made of a dark Egyptian marble, called *ſelcio*, or *baſaltes*.† This ſtatue was found in the Villa de Maximis on mount Aventine, and purchaſed by the city of Rome for a thouſand ducats. Some virtuoſi, from a ſkin of a wild beaſt, which he pulls over his head, imagine this ſtatue to have been deſigned for Winter; others think it to be the ſon of Hercules, and particularly Hercules Aventinus, mentioned by Virgil in the ſeventh Æneid; and this opinion, for what reaſon I know not, prevails in the following modern inſcription under it:

* I cannot ſee with what propriety or alluſion this verſe of Ovid is introduced here; ſo that it would give the Engliſh reader no ſatisfaction were it tranſlated.

† This ſtone is mentioned by Strabo, lib. xvii. and Pliny, lib. xxxvi.

S. P. Q. R.

*S. P. Q. R.*
*Signum Aventini Herois,*
*Quem superstitiosa veterum ætas*
*Herculis filium dixit,*
*Ruderibus in Aventino monte egestis*
*Repertum, in Capitolio posuit.*

'The senate and people of Rome have placed in the capitol this statue of the Aventine hero, by the superstitious ancients called the son of Hercules, found among ancient ruins on mount Aventine.'

The place where this statue was found is no absolute proof of its being the Hercules Aventinus; especially as this statue does not answer Virgil's description in the following lines:

*Post hos insignem palmâ per gramina currum,*
*Victoresque ostentat equos, satus Hercule pulchro*
*Pulcher Aventinus, clypeoque insigne paternum,*
*Centum angues, cinctamque gerit serpentibus Hydram.*
VIRG. *Æn.* vii. *v.* 655.

'Next, Aventinus drives his chariot round
'The Latian fields, with palms and laurels crown'd.
'Proud of his steeds he smokes along the field,
'His father's Hydra fills the ample field.
'A hundred serpents hiss about the brims;
'The son of Hercules he justly seems,
'By his broad shoulders and gigantic limbs.
DRYDEN.

But here is neither Hydra nor serpents, as any one who has not seen the original may be convinced from the plate in Montfaucon. The most valuable marble heads and busts in the upper apartments are, three heads of Plato, those of Archimedes, Caligula, Trajan, Antoninus Pius, Claudius, Messalina, Faustina, Hiero, Alcibiades, Diogenes, Socrates, Sappho, Sylla, Diana, and Gabriel Faerno, a famous modern poet. The brass *monumentum regiæ legis*, brought hither from the Lateran by order of Gregory XIII. has been explained and illustrated by Antonius Augustinus, in his treatise de Legibus. Lastly, here is a modern picture, re-

preſenting Alexander ſacrificing to Jupiter Ammon. Thus I have gone through the principal curioſities at preſent to be found in this celebrated edifice. As for the ancient capitol, as I obſerved before, it no longer exiſts. From ſeveral remains of ancient walls, it is by ſome conjectured, that the temple of Jupiter Capitolinus ſtood on the ground at preſent incloſed in the court of the Cafarelli palace. The famous Tarpeian rock is now almoſt covered with buildings; and though a fall from it might endanger a man's neck, yet a malefactor under ſentence of death would be very glad to ſatisfy the law by a leap down. Hence it is evident that anciently the rock muſt have been ſteeper, or a wall muſt have been built upon it, from which malefactors were thrown down headlong. That the height or depth of it has not undergone any conſiderable alteration may be concluded from Severus's triumphal arch at the foot of the Capitoline-hill, which, with the ampitheatre in its neighbourhood, is not above two or three feet below the preſent ſurface of the ground.

The Tarpeian rock.

Carbognano palace.

The Carbognano palace on the Corſo affords nothing remarkable but the gate, which is the work of Michael Angelo, and accounted the moſt beautiful in the whole city of Rome.

Caroli palace.

On the Corſo likewiſe ſtands a new palace built by the marquis Caroli (whoſe father is ſaid to have been a dealer in hogs,) The outſide of this palace is reckoned the fineſt in Rome; and it yields to very few palaces for the ornaments within. It properly belongs to four brothers, all unmarried, and one of them is poſtmaſter-general. Their order to the ſervants not to accept of any gratuities from ſtrangers makes it ſomething difficult to get a ſight of this palace, the ſervants being ſeldom at leiſure to attend curious travellers for nothing; it would be much more eligible to give four or five *paoli*, the uſual charge of ſeeing the fineſt palaces, than to have the trouble of ſending ſo often to know when it will ſuit their conveniency, and be reſtrained from a proper freedom of aſking queſtions, &c. In the upper ſtory, beſides a gallery, is a *ſuite* of ſeven rooms furniſhed with red damaſk and velvet. Among a variety of moſt beautiful tables, here are ſome of *lumachella*, in which are plainly to be ſeen ſome teſtaceous petrifactions. The cabinets are embelliſhed with *lapis lazuli*, and paintings in miniature. Flora, in *freſco*, on the cieling, was painted by Procacino; Cleopatra's banquet, by Carlo Maratti; St. Cecilia,

Cecilia, by Concha; and Venus viſiting Vulcan, by Treviſani. The Corſo, where this palace ſtands, being the grand ſcene of the carnival diverſions, here is an admirable picture of them, taken from the life during that jovial ſeaſon. Another piece, by Bourguignone, repreſents the port of Candy; and near it is a picture of the Piazza del Popolo at Rome, by Gaſparo; further on are ſeveral views of Venice and Naples. Here is a beautiful ſet of Bruſſels tapeſtry, repreſenting Clitus ſaving the life of Alexander the Great at the paſſage of the Granicus, the battle of Arbela, the entry into Babylon, &c. Every thing here is new and magnificent, but the flooring is of tiles or brick, and that none of the beſt. The ſummer apartments on the ground-floor are all painted in *freſco*, and in the glaſs cloſet, Concha has ſhewn his admirable ſkill in the flowers and birds painted in the compartments. All the door-poſts in both ſtories are of yellow marble, and in the upper ſtory is a very large table of oriental alabaſter. Another is ſhewn in the lower apartments of the fineſt *lumachella*, greatly ſurpaſſing all the reſt.

Chigi palace in the Corſo.

Prince Chigi's palace ſtands likewiſe in the Corſo, and is fitted up with ſuperb furniture, being hung with Bruſſels tapeſtry, repreſenting the life of Alexander the Great. In the gallery are twenty-four exquiſite marble buſts of the Roman emperors and their conſorts; but this palace is ſtill more remarkable for valuable pictures, among which the pieces moſt admired are, a dead Chriſt by Caracci; and Joſeph and Mary, with the child Jeſus, by Raphael; Moſes ſtriking the rock by Titian; Chriſt ſcourged, by Guercino; a guardian angel by Albano; the nativity of Chriſt by Carlo Maratti; the adultreſs in the goſpel by Muziano; the ſtory of queen Eſther by Calabreſe; a battle by Salvator Roſa; a Venus by Rubens; and the battle of the Romans againſt the Veji and Fidenates by the Cavaliere d' Arpino. On a cuſhion of touch-ſtone, which has all the appearance of black leather laced with gold, is a child of white marble, yawning and rubbing his eyes, as if juſt awake; and oppoſite to it is a cuſhion of the ſame ſtone, with a death's head of white marble placed on it. It is ſufficient to ſay of theſe admirable pieces, that they are both the work of Bernini. The greateſt part of the fine pieces of ſculpture are on the ground floor, among which were a little Bacchanalian, with a Faunus ſitting, Diana, Venus, Minerva, a Gladiator, Apollo and Marſyas. The two laſt were diſpoſed

poſed of, about two years ago, to the king of Poland for five and forty thouſand *ſcudi*, or crowns.

Palazzo di Colonna.

The Palazzo di Colonna is a very ſpacious and ſplendid edifice, and belongs to the conſtable Colonna duke of Paliano. On the ſteps before this palace are a marble ſtatue of a barbarian monarch, a large buſto of Alexander the Great, with Bucephalus repreſented on its breaſt; and ſome ſteps higher is a Meduſa's head of porphyry, ſuppoſed to have belonged to Nero's golden palace, with this inſcription:

*In hac aurea domo*
*Memoriam Neronis habes*
*Non facta,*
*Meduſæ Caput, non damna,*
*Monumentum,*
*Huic ſolo datum eſſe*
*Placare Meduſas,*
*Non ferre Nerones.*

'In this golden houſe are ſeen memorials of Nero, without his wicked actions; and the head of Meduſa, without the miſchievous effects of it: An indication, that only here Meduſa's can be ſoftened, and Nero's will not be tolerated.'

In the firſt ſaloon are the portraits of the illuſtrious perſons which the Colonna family has produced, *viz.* two popes, twenty cardinals, and about fifty military heroes. But the moſt remarkable thing in this palace is the gallery, the length of which, excluſive of that part elevated above the main gallery, which is four and twenty feet long, is a hundred and two common paces, and the breadth ſeventeen, which in Roman meaſure make three hundred and twenty-eight *palmi* in length, and in breadth fifty. The doors are inlaid with *giallo antico*, and the moſt remarkable atchievements of the Colonna family are painted on the cieling, by Jo. Paul Scor, a German, and Bernaſcona a female artiſt. It may be ſuppoſed, that the naval engagement of Lepanto, where Marco Antonio Colonna commanded the pope's ſquadron under Don John of Auſtria, generaliſſimo of the Chriſtian forces, is not omitted. The new pieces on the cieling, near the entrance of the gallery, are by Giovanni and Franceſco di Luca. The floor is paved entirely with Sicilian jaſper, and other kinds of curious marble.

Fine gallery.

The

The large feſtoons of flowers in the alcove, at the end of the gallery, were painted by Mario de Fiori, and the boys playing among them by Carlo Maratti. The roof was painted in *freſco* by Gioſeppe Chiari; and at the door, where a little bridge leads into the garden, are two noble pillars of *verde antico*. Among the fine pictures in this gallery, the moſt admired are Julius Cæſar ſacrificing, by Carlo Maratti; Adam and Eve by Domenichino; an *ecce homo* by Albani; a *pietà* by Guido Rheni; the Virgin Mary and the infant Jeſus, John the Baptiſt, and other ſaints, by Raphael, valued at twelve thouſand *ſcudi*, or crowns. Further on, and in the adjoining apartment, are, a Venus by Titian, another by Broncino, a Ganymede by Titian, the rape of Europa by Albani, a fine repreſentation of the calamities of a peſtilence by Nicholas Pouſſin; a market or fair by de Baſſano; ſeveral landſcapes by Gaſper Pouſſin; a great number of portraits of foreign and Italian ladies; a Venus by Mola; St. Francis by Guido; the aſſumption of the Virgin Mary by Rubens; a toper by Hannibal Caracci; ſix pieces repreſenting hell by Brughel, &c. Here is alſo a private gallery adorned with geographical pieces in *freſco*, and the ſtatues of Martia queen of the Amazons, and four ſtatues of Venus; thoſe of Trajan, M. Aurelius, Commodus, Flora, one of the Muſes, &c. In the garden is a large bronze equeſtrian ſtatue of Marco Antonio Colonna. Some of the tables there are of a moſt beautiful oriental alabaſter, and one of *verde antico*. In the large gallery is a *ſtudiolo*, or cabinet of ebony, embelliſhed with maſterly *baſſo-relievo's* of ivory, repreſenting ſcriptural hiſtories; that of the laſt judgment is from a deſign of Michael Angelo, and the whole piece is valued at eighteen thouſand *ſcudi*. In another apartment is a cabinet adorned with twelve little pillars of oriental amethyſt a foot high, and cut out of one piece; it is alſo ſet with variety of gems and *cameo's*; among which, the principal are Commodus and the above-mentioned Martia queen of the Amazons. This cabinet is ſupported by three moors, made of a very curious wood called *ſandro cedrino*, with ſilver decorations. Among other coſtly furniture is a clock, Remarkable clock. ſhewing the hour of the day, the month, year, &c. which is wound up but once a year. Here is alſo a bed finely gilt, Fine bed. and made in the form of a ſhell, drawn by four ſea-horſes, like Neptune's triumphal car. This was the bed in which Maria Mancini, cardinal Mazarine's niece, lay in of her firſt child. This lady was famous for the paſſion which

Lewis

Lewis XIV. of France had for her, and her ſubſequent unhappy marriage with the conſtable Colonna. The ground floor, where, by reaſon of its coolneſs, are the ſummer apartments, is adorned with the portraits of ladies, either born of the houſe of Colonna, or married into it; and amongſt them is the above-mentioned Maria Mancini, but ſhe makes a much better figure here than in the Poggio Imperiale at Florence. On the cieling of one of the apartments are painted Horatius Cocles, and the battle of Conſtantine the Great againſt Maxentius, by Manciola, a Fleming. Among other pictures here are ſome ſea-pieces by Tempeſta, two pieces out of Ovid's Metamorphoſis by Nic. Pouſſin; flower and fruit-pieces by Stanchi and young Breughel; two large pictures, exhibiting the hiſtory of pope Clement I. by Ciampelli; the triumph of Marco Antonio Colonna, for the victory of Lepanto; pope Liberius fixing on the ground plot of the church of St. Maria Majore by Taddeo Zuccari, &c. Connoiſſeurs in ſculpture cannot ſufficiently admire a ſmall ivory image of St. Jerom, the buſto of cardinal Gieronimo Colonna, and a twiſted pillar of red marble, near ſix feet high without the pedeſtal, with the image of Pallas on the top, to be ſeen here. This is by ſome thought to be the Columna Bellica in the temple of Bellona, againſt which the conſul, among the ancient Romans, uſed to throw a ſpear as a ſign of a declaration of war. Here are alſo the ſtatues of Venus, Flora, Pallas, and Trajan, in a pontifical habit; the marble buſts of Mammæa, Macrinus, Titus, Gordianus, Gallienus, Agrippina the elder, Nero of bronze, &c. likewiſe two vaſes of *ſpuma di mare*, which appear to be only a kind of tophus, and ſeveral ancient marble *baſſo-relievo's*, of which the moſt curious, although the workmanſhip be not very extraordinary, is the Apotheoſis of Homer; the images and Greek inſcription on this piece, have been illuſtrated by Bellori. The conſtable Colonna's ſtables are inferior to none in Rome, and are well ſtocked with Spaniſh, Neapolitan, and Barbary horſes.

Columna Bellica.

Curia Innocenziana.

The Curia Innocenziana in Monte Citorio, or properly the court of juſtice, is one of the nobleſt buildings in Rome, and coſt Innocent XII. 315000 Roman *ſcudi*.* The whole edifice is entirely new, and no leſs than four hundred and

* 78,750 *l.* Sterling.

eighty-

eighty-six thousand cart loads of earth were brought hither only to fill up and level the area. In one of the apartments, on the ground floor, is this inscription:

*Miraris, hospes,*
*Astræam*
*Tam magnificè habitantem?*
*Scias*
*Quòd & splendidiores*
*habet ædes,*
*Animum Principis.*

'Dost thou wonder, stranger, at this magnificent habi-
'tation of Astrea? know that it has a much nobler dwell-
'ing,—the sovereign's heart.'

Formerly the several courts of justice were situated at a considerable distance from each other; so that, besides the charges and disquietudes naturally attending law-suits, the people were often put to the trouble of running from one place to another to attend the trials, &c. but these inconveniences, which were productive of many others, was prevented by erecting this edifice, in which all the courts of justice are held. The following inscription, in honour of the founder, is here to be seen:

*Innocentio XII. P. O. M.*
*Hac in æde plura complexo,*
*Ornamentum Urbis,*
*Tribunalia in unum collecta,*
*Censum hospitiis pauperum,*
*De Magnificentia,*
*Justitia, Misericordia,*
*Optimè merito.*

'To Innocent XII. the greatest and best of princes, who,
'for his liberality, justice, and humanity was justly esteem-
'ed; having built this edifice as an ornament to the city,
'for holding the several courts of justice in one place, and
'for a treasury to the hospitals.'

In the gallery of the first floor, facing the court, is a marble group of a man flaying one of his own species: whether this be Marsyas, who was punished for his presumption

ſumption by Apollo; or whether it be an emblematical repreſentation of the miſeries of a client in the hands of a rapacious lawyer and iniquitous judges, I ſhall not pretend to determine.

Cuſtom-houſes. The two *dogane*, or cuſtom-houſes, are alſo ſtately buildings: theſe moſt travellers are obliged to viſit much againſt their inclination. The contraband goods, for which the greateſt ſearch is made here, are tobacco, prohibited books, and new linen; but a piece of money and a readineſs to open one's baggage, ſeldom fails to make matters eaſy. The building of an office for receiving the duties on proviſions brought to Rome by land, coſt Innocent XII. forty-ſix thouſand *ſcudi*, or crowns; and the other for the receipt of the duties on imports by water, coſt him twenty-ſeven thouſand *ſcudi*; the annual produce of both is computed at leaſt to amount to five hundred thouſand *ſcudi*.* Clement XI. beſides a more convenient key, and other uſeful improvements, cauſed alſo a fountain and other embelliſhments to be made here. His munificence procured him the following inſcription:

*Clementi XI. Pont. Max.*
*Quòd veteri navium ſtatione*
*Ad tumulum Cæſarum magnificè reſtitutâ*
*Civium commodis, Urbis ornamento*
*Proſpexerit,*
*Curatores viarum poſuere anno Salutis*
*MDCCIV.*

'To pope Clement XI. in acknowledgment of his re-'gard to the public conveniency, and embelliſhments of 'the city, in the magnificent repairs and improvement of 'the ancient quay near the ſepulchre of the emperors, the 'ſurveyors of the roads erected this inſcription in the year '1704.'

In the ſquare before the Farneſian palace are two grand fountains, that throw up the water to the height of fifteen feet, which falls down again into a large baſon of oriental granate, found in Titus's baths, and placed here by Paul III.

* One hundred and twenty-five thouſand pounds ſterling.

The

The chief architect of this palace was the celebrated Michael Angelo; and Bramanta Lazari, Antonio Sangallo, Giacomo della Porta, and Vignola were ſucceſſively employed in building it. The beauty of this palace, however, is not viewed without concern; for not only the famous cube, but ſeveral other ornaments have been brought hither from Veſpaſian's amphitheatre, to the great detriment of that incomparable ſtructure. In the court are ſeveral ancient ſtatues of a large ſize, *viz.* a *gladiator*, Flora, and two ſtatues of Hercules exactly reſembling each other, but not equally well cut. That on the left-hand is the famous Farneſian Hercules, and is the work of Glycon, an Athenian, as appears from the inſcription: he leans againſt the trunk of a tree, on which the lion's ſkin is hung up. Both theſe ſtatues were found in Titus's baths, or the Sette Sale, in the reign of Paul III. They ſeem to be entire; but when they were firſt dug up, the beſt of the two wanted its feet: this defect was, however, ſupplied by Guglielmo della Porta with ſuch a maſterly hand, that when the ancient feet which properly belonged to this ſtatue were afterwards found, Michael Angelo himſelf, than whom there could not be a better judge, gave it as his opinion that the modern feet ſhould ſtand. This ſtatue was originally of the whiteſt Parian marble; but by length of time it has contracted a duſky colour, which, however, does not look amiſs.

Palace of Farneſe.

Farneſian Hercules.

The ſtatue of Flora, near it, was mutilated, and ſtood in need of ſeveral additions; but for the fineneſs of the drapery, few of the ancient pieces can be compared to it. Here is alſo a large marble coffin, with a *baſſo-relievo*, repreſenting beaſts, foliages, &c. dug up in Paul the third's time (ſuppoſed to be that of Cecilia, daughter of Metellus Creticus, and wife of Craſſus) near the Via Appia, at the place now called Capo di Bove. Another ſarcophagus, ſuppoſed to be that of Tulliola, Cicero's daughter, was found during the pontificate of the ſame pope, near St. Sebaſtian's catacombs, and the body found in it was thrown into the Tiber, as I have before obſerved.

Flora.

Tulliola's tomb.

In the gallery of the court are the ancient ſtatues of Fortuna Redux, and Auguſtus; and the heads of Veſpaſian and Antoninus Pius: but the moſt admired piece of all, is, a large groupe, which ſtands in an incloſed court. The ſubject of this piece is the fable of Amphion and his brother Zethus tying Dirce, their ſtep-mother, to the horns of a wild

Statues.

Il Toro Farneſe.

wild buſl with a cord, that thus ſhe might be torn to pieces. Beſides Amphion, Zethus, and Dirce, the groupe exhibits another woman (probably the vindictive Antiope) a young ſhepherd, and a dog barking. Amphion and Zethus appear tranſported with the moſt vehement anger and deſire of revenge, whilſt Dirce ſeems overwhelmed with dread and grief.* The cord with which ſhe is faſtened to the wild bull, and the dog, in this groupe, are not at all anſwerable to the reſt. The largeneſs of this piece has been the occaſion of its being much damaged, as it was very difficult on that account to preſerve it entire; for it exceeds all the other antique groups, cut out of a ſingle block, hitherto known, it being eighteen *palmi* in height, and fourteen in breadth. This Toro Farneſe, as it is called, was found among the ruins of Caracalla's baths, in the time of Paul III. The ſmall pieces that had been broken off were replaced by Giov. Battiſta Bianco, a Milaneſe, without the leaſt addition of any thing new; and it is ſurpriſing, that a piece ſo large, and conſiſting of ſuch variety of figures, ſhould be preſerved ſo many ages with ſo little damage.

Other antiquities.

In the ſame place ſtands alſo an equeſtrian ſtatue of Auguſtus, or Severus, ſomething leſs than the life, but cut out of a ſingle block. Here are alſo a buſto of Antinous, two very fine ſtatues without heads, and ſeveral heads of houſhold gods, philoſophers, &c.

Within the palace, on the ſtair-caſe, are two ſtatues in a reclining poſture, of river gods, and two ſea-monſters; and further on, Arion † on a dolphin's back. At the entrance of the hall ſtand the ſtatues of two captive Dacian kings, which were diſfigured by the ſervants of the French embaſſador who once reſided here, by putting out their flambeaux againſt them.

* The whole fable may be read in Hyginus, cap. 7. and *Apollodorus de orig. Deor. lib.* iii. and a plate of this groupe may be ſeen in Montfaucon's Antiquities, vol. ii. Concerning this groupe, Pliny, *Hiſt. Nat. lib.* xxxvi. *cap.* 5. ſpeaks thus: *Pollio Aſinius, ut fuit acris vehementiæ, ſic quoque ſpectari monumenta ſua voluit, in iis ſunt Centauri----Zethus & Amphion ac Dirce & Taurus vinculumque ex eodem lapide, Rhodo advecta, opera Apollonii & Tauriſci.* 'Pollio Aſinius, a man of a warm and ambitious temper, was alſo extremely fond of having his curioſities taken notice of, among which are the centaur Zethus, and Amphion, together with Dirce, the bull, and the cord, which were all cut out of one block by Apollonius and Tauriſcus, and brought to Rome from Rhodes.'

† The author ſays Iphion, I ſuppoſe, by miſtake.

The

The hall is adorned with the ſtatue of Alexander duke of Parma, who ſignalized himſelf in the Flemiſh wars; it is of marble, and was cut out of a fragment of one of the fine pillars which anciently belonged to the temple of Peace. Along the walls are placed ſeveral ſtatues of gladiators, and buſts of the ancient Roman emperors. Near the fine marble chimney-piece are two ſtatues repreſenting Plenty and Charity, by G. della Porta, which are highly eſteemed by connoiſſeurs. They are of white marble, and were at firſt deſigned for Paul the third's monument in St. Peter's church; but they were afterwards removed, and others of a ſmaller ſize, as I obſerved before, ſubſtituted in their place.

In the anti-chamber, the principal actions of the above-mentioned Alexander Farneſe, the interview betwixt Charles V. and Francis I. at Nice, and the conference betwixt Luther and cardinal Cajetane are painted in *freſco* by Taddeo Zuccaro. Paintings in freſco.

In the upper apartments are ſeen twelve antique buſts of the Roman emperors, as Marcus Aurelius, Commodus, Trajan, Antoninus Pius, Macrinus, Adrian, Veſpaſian, Titus, Domitian, Julius Cæſar, and Nero when a youth; but the moſt remarkable buſto among theſe is that of Caracalla, for which alone fourteen thouſand *ſcudi*, or crowns, have been offered. Moſt of the antique heads that have been dug up are damaged in the noſe, which was the caſe alſo of this; but the piece that was wanting being luckily found, has been replaced ſo as not to leave the leaſt perceivable flaw in it. Here alſo are the following pieces, namely, a marble ſarcophagus with a *baſſo-relievo* of Silenus and Bacchus; another *baſſo-relievo* repreſenting a ſacrifice, and Priapus under the figure of a *deus terminus*; three ſtatues of Venus, one ſtanding, and the others in a ſitting attitude; Meleager of red Egyptian marble, and Camillus of bronze; the ſtatues of Taſſo's Clorinda and Tancred; an Iſis of touch-ſtone; Adonis of red marble betwixt two beautiful hounds; Hercules when a child ſtrangling two ſerpents with his hands; and the reſolute Cneius Martius pulling the thorn out of his foot, in bronze. Here are alſo the buſts of Seneca, Solon, Diogenes, Mithridates, Cicero, Saluſt, Lyſimachus, Lyſias, Poſſidonius, Carueades, Miltiades, Euripides, Ptolemy king of Egypt, Fauſtina, the poet Dante, &c. in marble. Antique buſts.

The Farneſian gallery is celebrated among all perſons who have a taſte for the imitative arts: it exhibits the fa- Farneſian gallery.

bles of Perſeus and Andromeda, of Galatea, the triumph of Bacchus and Ariadne, of Diana and Endymion, Venus and Anchiſes, Aurora and Polophemus, &c. admirably well painted in *freſco*. There are copper-plates of theſe pieces by Pietro Aquila and others; and the admirers of painting will be highly entertained with a book ſold by Roſſi at Rome, entitled *Galleria del Palazzo del Duca di Parma in Roma, colle Favole e ſcompartimenti di chiaro oſcuro e ornamenti d'Architettura e Statue, col ritratto e depoſito di Annibale Caracci, invenzione e diſegno di Carlo Maratti, diſegnata e intagliata in acqua forte da Pietro Aquila, colle Inſcrizzioni in verſi, di Gio. Pietro Bellori, libro in 25 fogli Imperiali per traverſo.* Bellori gives a fuller account of it, in his lives of eminent painters. In this gallery Annibal Caracci has immortalized himſelf; but his brother Auguſtin had a ſhare in ſome of the pieces; and Galatea and Aurora, to be ſeen here, are entirely his. Their uncle Luigi Carracci has alſo given a ſpecimen of his ſkill here, in the device of the Farneſe family over the door. A young woman embracing an unicorn was painted by Domenichino. Malvaſia, in his Felſina Pittrice, has given an account of the life of the three Caracci's, in which he prefers Luigi, moſt of whoſe works are to be ſeen at Bologna, to the other two; but Bellori, in the lives of the painters, prefers Annibal Caracci to the reſt. It is certain, however, that, like other eminent perſons, their reputation after death is far greater than the proſperity they enjoyed when living. Auguſtin died of vexation; and Annibal's intenſe application in painting this Farneſian gallery, for which, after eight years labour, he was very indifferently rewarded, threw him into ſuch an irregular courſe of life, that it carried him off about ſeven years after his brother's death. About ten years after he was followed by Luigi, who died of a chagrin for an overſight he had been guilty of in painting the cupola of a church. It ſeems the painting viewed from the ſcaffolding was incomparable; but when that was taken away, and it came to be viewed from the pavement of the church below, the whole work was quite diſproportionable.*

Some account of the three Caracci's.

Pieces of ſculpture.

One of the moſt remarkable pieces of ſculpture in this gallery is a young veſtal, of ſixteen or ſeventeen years of age, with her veil. The innocence, ſoftneſs, and beauty

* See *Malvaſia Felſina Pittrice, part.* iii. *p.* 418. Richardſon's Treatiſe on Painting and Sculpture.

of

of the face is ſuch, that many connoiſſeurs think it equal to the Mattei Livia, or Fauſtina the younger, and account it among the moſt valuable remains of antiquity. Here are likewiſe a marble ſtatue of Mercury, which very much reſembles Antinous, an Apollo of *baſaltes*, reckoned the beſt ſtatue extant of that deity; Ganymede, Faunus, Hercules ſpinning, with Dejanira looking on, all of marble; and a buſto of Homer, of Parian marble, though Pliny, in his natural hiſtory, (lib. xxxv. c. 2.) ſays, that there is not one genuine image of that poet exiſting. The grounds of this tradition are indeed unknown; however, 'tis ſuch a head as that great poet need not be aſhamed of. Buſto of Homer.

Over the gallery is a cloſet with fine paintings by Annibal, or according to Malvaſia, by all the three Caracci's, repreſenting Hercules deliberating, whether he ſhall take to the way of virtue or that of pleaſure; Circe offering the intoxicating cup to Ulyſſes; Perſeus and Meduſa, with other poetical fables. The adjoining apartment, called the Hermitage, is painted in *freſco* by Lanfranco, and the Friſe by Salviati and Zuccaro. It was formerly likewiſe remarkable for ſeveral fine pictures by Annibal Caracci and Titian; a fine collection of *intaglio's*, and ſome deſigns by Raphael, Giulio Romano, Michael Angelo, Polydoro, and Caracci; a muſeum of natural curioſities, with many other things of value, which now are either given away or removed to Parma; however, in one of theſe apartments is to be ſeen a noble ſtatue of Caracalla, with that of Diana of Epheſus, and Atlas bearing a celeſtial globe on his ſhoulders, all in marble.

Il piccolo Farneſe, or the duke of Lungara's palace, belonging to the duke of Parma, is worth ſeeing, were it only for its fine paintings by Raphael, Giulio Romano, Gaudentio Milaneſe, and Rafaellino del Colle. They are all in *freſco*, and what little damages they had ſuſtained, have been repaired by Carlo Maratti, whoſe pencil was employed in the ſame manner in the Caracci gallery in the great Farneſe palace. The ſtory of Pſyche painted in twelve compartments, where the banquet of the gods, and Venus in her car drawn by two doves, are ſo much admired, is the joint-work of Raphael and Giulio Romano. The Vulcan on a chimney-piece in another room, is ſaid to be Giulio Romano's, but is not worthy of ſuch a hand; and like a picture of Sodoma, in the ſame apartment, ſeems to be ra- Il piccolo Farneſe.

ther the work of ſome dauber, who was contemporary with Raphael.

Raphael's Galatea.

On the cieling of another room is Galatea among the clouds by Raphael, her car is drawn by two oxen, one of which is white and the other yellow. In this celebrated piece the colours are much faded; beſides, ſome critics obſerve, that the figures are too ſmall for the diſtance. Michael Angelo, in order to convince Raphael of his error, is ſaid to have drawn, with charcoal, on a wall, a huge head of a Faunus, which ſtill remains, and is highly valued. Raphael took the hint, and could never be perſuaded to finiſh the work. Whoever is deſirous of a more particular account of theſe paintings, will be very agreeably entertained by peruſing the two following books of prints: One is entitled,

*Le nozze di Pſiche e di Amore colle loro favole, dipinte da Raffaële da Urbino, nella Loggia del Signor Duca di Parma nel Giardino alla Lungara, intagliate in acqua forte di Nicolo Dorigny, libro in XII. fogli Imperiali, aggiuntavi l'immagine della famoſa Galatea del medeſimo Raffaële dipinta nella Loggia contigua dell' iſteſſo Palazzo.*

The other,

*Deſcrizione delle immagini dipinte da Raffaële d'Urbino nelle Camere del Palazzo Apoſtolico Vaticano; colle deſcrizione della Favola d' Ambre e Pſiche depinta dal medeſimo nella loggia detta de' Ghigi, oggi del Sig. Duca di Parma in Roma alla Lungara, compoſta da Gio. Pietro Bellori coll' aggiunta d' alcuni ragionamenti in onore del medeſimo Raffaële, col ſuo Ritratto diſegnato da Carlo Maratti.*

This palace was originally built by Auguſtino Chighi; but Paul III. who was of the Farneſe family, found means, but ſuch as were very infamous, to get it into his poſſion. At preſent it has but little of its former magnificence, and is inhabited by lord R——, an Engliſh nobleman, who lives there with his Pſyche, who was lately a ſinger on the ſtage at Naples.

Gaetani palace.

The Gaetani palace affords few remarkable things, except its fine marble Perron, which is accounted to be the fineſt in Rome; it conſiſts of four flights, in all an hundred and twenty ſteps, every ſtep being ten feet in length, two in breadth, and of a ſingle ſtone, is ſaid to have coſt eighty

*ſcudi*

*ſcudi*. In the court are, a colloſſal ſtatue of Alexander the Great, thoſe of the conſul Marcellus or Flaminius, Adrian, Bacchus, Æſculapius, &c. in marble. Within the palace are three ſtatues of Fauni, a Iole or Dejanira, with a lion's ſkin on, and a club in her hand, whilſt Hercules is repoſing himſelf; a beautiful Mercury, Apollo, Silenus and Bacchus. Here are alſo a conſiderable number of pictures by the beſt maſters, as Titian, Leonardo da Vinci, Annibal Caracci, Guido, &c. The walls of the apartments are painted with landſcapes, views, flowers, fruits, birds, battles, &c. This palace, with all its furniture, the duke de Gaetano loſt in one night's ill run at play, to prince Ruſpoli, the preſent owner of it. Statues.

As prince Giuſtiniani's palace is one of the moſt remarkable for exquiſite paintings, ſo it exceeds any in Rome for fine ſtatues. The ſecond ſtory conſiſts of a *ſuite* of eleven ſpacious apartments, through all which is a noble viſta ſuperior to any of that kind in Rome. In the court ſtand the following ſtatues in marble, namely, that of Scipio Africanus, Ceres, Caius Sextus Epulo, Apollo, Martiana, repreſented as the goddeſs of health, and the buſto's of Titus and Tiberius. On the *perron*, or ſteps before the door, are the ſtatues of Titus, Marcus Aurelius, Septimius Severus, and Gallienus; and above, in the landing-place, are the buſto's of Jupiter, Agrippina the elder, Antoninus Pius, Trebonianus Gallus, Maximianus, and Berenice, with her fine treſſes, with a *baſſo-relievo* of Amalthea ſuckling Jupiter. This laſt piece is exceedingly admired, and the figures are very near as big as the life. In the hall are to be ſeen a groupe of two gladiators fighting, the ſtatues of the conſul Marcellus, Faunus, two of Hercules, and a buſto of the Tiburtine Sybil. The ſtatue of Roma Triumphans, which formerly ſtood here, is now, with ſome other ſtatues, removed into the Giuſtiniani garden. In the room adjoining are, a curious night piece by Titian, repreſenting our Saviour ſtanding before Pilate; a Lord's-ſupper and the twelve apoſtles by Albano; and a Medonna by Raphael. With ſubmiſſion to the judges, notwithſtanding the univerſal applauſe this maſter-piece of Titian has met with, I am not pleaſed with the capital figure in it, *viz.* that of our Saviour; for the countenance does not ſeem to expreſs that ſerenity and conſcious innocence, and much leſs the divine ſanctity of the perſon it repreſents; and on the other hand, Pilate diſcovers too much ſeverity and vehemence, which is Giuſtiniani palace.

not conſiſtent with his character. This piece has by ſome been attributed to Matthias Aſton a Fleming; the maſſacre of the Innocents was painted by Pouſſin, and Jeſus on the mount of Olives by Caravaggio. The three Amorini, or ſleeping cupids, of black marble, is a very pretty piece, and accounted an antique. In the next apartment are the maſſacre of the Innocents by Cornelli, the judgment of Solomon by Nicholas Pouſſin, Chriſt's transfiguration on the mount by Guercino, and his crucifixion by Caravaggio; the buſto of Julia Pia in marble, and two tables of oriental alabaſter.

In the next room to this, are the reſurrection of Chriſt by Spadarino; St. John the evangeliſt by Tintoretti; Mary Magdalen anointing our Saviour's feet by Calabreſe; the widow's ſon of Nain by Parmegiano; the healing of the man who had been born blind, and the converſion of Mary Magdalen. In the next room are, the marriage of Cana by Paolo Veroneſe, Mary Magdalen by Caravaggio, and the transfiguration of Chriſt by Cioeveta; likewiſe a white marble buſto of Druſus, the emperor Valerian of ſerpentino, Scipio Africanus, of a kind of Egyptian marble; and laſtly, Alexander the Great, of *pietra paragone*, or touch-ſtone.

Pictures.

In this apartment is to be ſeen a Venus by Titian, in imitation of the Venus de Medicis, except that Titian has partly covered his with a kind of drapery of fine linen. Here are alſo the martyrdom of St. Peter by Saltarelli a Genoeſe; a dying Seneca by Calabreſe, or, according to others by Lanfranchi; St. Matthew by Caracci; St. Mark by Caravaggio; St. Luke by Lanfranchi; three St. Johns by Albano, Domenichino, and Raphael; pope Julius II. by the ſame hand; the annunciation by Baglioni; the nativity of Chriſt, or a copy of Corregio's *La Notte*; the marriage of Cana by Baglioni; the money-changers and traders driven out of the temple, by Paolo Veroneſe; Chriſt crowned with thorns by Bourguignone the elder; the viſitation of the Virgin Mary by Mola a Switzer; the annunciation, a piece highly eſteemed, by Huvet, a Frenchman; a piece ſtill in greater eſtimation, repreſenting Chriſt healing the woman with the iſſue of blood, by Annibal Caracci; a Nativity by Pouſſin; Chriſt ſcourged by the elder Palma; Mary Magdalen by Caravaggio; Chriſt appearing to Peter in the Via Appia by Annibal Caracci; the woman with the iſſue of blood cured, by touching our Saviour's garment by Domenichino; Chriſt feeding of five thouſand perſons, by the ſame hand;

hand; Chriſt entering Jeruſalem by Albano; Chriſt conferring with the Scribes and Phariſees, ſcourged, and carried out to be crucified, all three by Caravaggio; Chriſt with the two diſciples at Emaus by the ſame; the three wiſe men of the eaſt by Gerardino a Florentine; the Virgin Mary's flight into Egypt by Valentin a Frenchman; a Madonno by Correggio; a deſcent from the croſs by Guercino; and the woman taken in adultery by Roſſi a Milaneſe. I little expected to ſee the portraits of Calvin and Luther here, without ſome ignominious circumſtances. Here are two fine repreſentations of the deluge in alabaſter. One particular apartment in this palace is filled with above forty portraits of the Virgin Mary, moſt of them by Raphael. All the jaumbs of the doors in the upper apartments are of *verde antico*. Here are alſo ſeveral pieces of ſculpture, and two porphyry urns, a table of green marble, two pillars of *verde antico*, with capitals of ſerpentino marble, two others of yellow marble, and two of porphyry; an Egyptian idol, Hygeia, Diana, one of the Muſes, Harpocrates, Apollo with Marſyas's ſkin, a gladiator, Diana of Epheſus, Marſyas, the mother of the gods or nature, with many breaſts and heads of ſeveral animals on her body; two ſmall centaurs; a ſmall equeſtrian ſtatue of Marcus Aurelius, like the great one in the capitol; a Venus Hermaphroditis; two braſs ſtatues of Hercules and Mercury, about three feet high, and greatly admired by judges; the former an antique, the latter by Franceſco Fiamingo; the Egyptian Anubis, with a dog's head in his hand in bronze; and laſtly, an admirable piece of ſculpture by Michael Angelo, repreſenting a dead Chriſt carried by Joſeph of Arimathea or Nicodemus, in marble, and ſomething leſs than the natural ſize.

Portraits of Calvin and Luther.

Forty portraits of the Virgin Mary by Raphael.

Next to theſe come the buſto's of Jupiter Pluvius, Jupiter Ammon, and that of Nero, accounted the beſt in Rome of that emperor; likewiſe of the old prince Giuſtiniano by Bernini; the ſtatue of pope Innocent X. of *terro cotta*, by the ſame hand; and the heads of a horſe and an ox, both antiques, and of white marble.

On the cieling of the famous gallery belonging to this palace the life of the emperor Juſtinian is finely painted in *freſco*, by Luigi Zuccaro, or, according to others, by Peruzzi. The large marble ſtatue of Minerva in armour, in

Gallery.

this gallery, is ſaid to have coſt ſixty thouſand *ſcudi*;* ſeven thouſand were paid for the head only, which was not found for ſome time after the other part had been dug up among the ruins of the temple of Minerva in the Campus Martius: however, in the judgment of ſome, it does not come up to the ſtatue of Meleager that ſtands by it. In the opinion of the connoiſſeurs, the fineſt piece in all the gallery is a he-goat in white marble. The beautiful veſtal is alſo very much admired, both for the face and drapery. The ſtatues of Cleopatra, Capronia, Leda, Fauſtina the younger, Ceres, Harpocrates, Apollo, a Bacchanalian, Silenus, Venus coming out of a bath, Vitellius, Domitian, the emperor Juſtinian, Æſculapius, and Diana with a dog; the buſto's of Pindar, Homer, Socrates, the Sibylla Tiburtina, Janus Bifrons, Faunus, Julius Cæſar, Tiberius, Trajan, Veſpaſian, Titus, Vitellius, Claudius, Albinus, Maximine (of ſerpentine) and a *baſſo-relievo* of Apollo, Minerva and the Muſes, are all fine antiques. The modern pieces to be ſeen here, are, a copy of the Cleopatra, facing it, by Bernini; a ſtatue, by Bernini, of his own ſon; and a head of Charles V. by an unknown hand. The landſcapes in this gallery are by Bruhl, a Dutchman.

I have here confined myſelf to a ſmall part of the curioſities in this palace, as a particular deſcription of it would have filled a volume, both on account of the great number of original paintings, which are no leſs than ſeven hundred, and the antique monuments, which are nineteen hundred; five hundred of which are ſtatues, as may be particularly ſeen in that pompous work, called *Galleria Giuſtiniana*, publiſhed at Rome, in two volumes folio, in 1631.

On the ſpot where this palace ſtands were anciently the baths of Nero and Severus; ſo that at laying the new foundation, granate, *baſaltes*, and other kinds of fine marble, with a great number of ſtatues, buſto's, and *baſſo-relievo's*, were found there, which are noble ornaments to the palace.

Palace of cardinal Gualtieri.

The palace of cardinal *Gualtieri*, formerly belonging to the Manfroni family, abounds with curioſities, the greateſt part of which were purchaſed from the prior Antonio Renſi. The library, which conſiſts of above thirty-five thouſand volumes, was moſt collected by cardinal Gualtieri, whilſt he was nuncio in France. Among the paintings to be ſeen

* Fifteen thouſand pounds ſterling.

here,

here, are, the ſcourging of Chriſt, by Carravaggio; David, by Pietro de Cortona; the Virgin Mary and our Saviour, by Albert Durer; the rape of Europa, by Gaido Rheni; and ſeveral other valuable pieces by Brughel, Pietro Perugino, Baſſerano, &c. Here is alſo a very grand collection of fine porcelain images of China and Japan; earthen vaſes, ſaid to be painted by Raphael and his diſciples; likewiſe fine wax-work; Roman, Greek, Etrurian, and Egyptian antiquities; ancient and modern medals; *cameo's* (among which is a very large one of Alexander the Great;) *intaglio's*, ſhells, inſects, and other natural curioſities; mathematical inſtruments of all kinds, &c. A plate of the beautiful marble ſtatue of Veſta, mentioned above, may be ſeen in Montfaucon Suppl. tom. i. p. 65.

An admirer of ſculpture will not omit ſeeing the fine buſto's and *baſſo-relievo's* in the Palazzo Lancellotti, in the Strada Coronari. A ſtatue of the Epheſian Diana is particularly diſtinguiſhed here; and among the pictures, Annibal Caracci's piece of Silenus drawn by two Fauni is an admirable piece. Palazzo Lancelotti.

The hall of the palace of St. Mark, at preſent inhabited by the Venetian embaſſador, is accounted the largeſt in Rome. The ancient paintings in *freſco*, with which it is adorned, are highly valued; the figure of Plenty with a cornucopia is finely painted. Here is alſo a celebrated picture, by Carlo Maratti, of the adoration of the eaſtern Magi. Palazzo S. Marco.

In the court, gallery, and on the *perron* of the palace of duke Mattei are a conſiderable number of fine antique ſtatues, *baſſo-relievo's*, and buſto's, many of which were dug up near the Villa Mattei. Among the former, Jupiter and Flora are moſt admired; and a ſacrifice before the Pantheon, Romulus and Remus, Accia, &c. are the moſt remarkable among the latter. Here are alſo ſome ancient marble chairs; but quite different from the *ſedes ſtercoraria* in the Lateran. The rooms are painted in *freſco* by Domenichino, Albani, and Lanfranchi. The principal pictures to be ſeen here, are, Rachel, by Domenichino; Chriſt on the mount of Olives, by Carravaggio; a Nativity, by Baſſano; and St. Peter, by Guido Rheni. Before the palace is a fountain, adorned with four excellent bronze ſtatues, caſt in 1585, by Taddeo Landini, a Florentine. Palace of duke Mattei.

The Palazzo Maſſimi contains a great number of ſtatues and *baſſo-relievo's*; particularly a very large antique ſtatue of Pyrrhus king of Epirus, which is the only one at Rome. Palazzo Maſſimi.

Another

Palazzo della Colonne.

Another palace belonging to the ſame family joins to the former, though it has the name of Palazzo delle Colonne. The moſt remarkable pieces of ſculpture here, are, the ſtatues of Æſculapius, Apollo, a gladiator, and a bronze Bacchus; the buſto's of Claudius, Commodus, Gordianus, Pius, and Macrinus; and a fine lion in *baſſo-relievo*. This palace does not want for other kinds of antiquities, nor good paintings.

Palazzo Palavicini.

The palace of the marquis Palavicini, for modern and large pieces of paintings, has few equals. Beſides ſeveral beautiful landſcapes by Pouſſin, Claude Lorrain, and Salvator Roſſa, here are alſo a great number of pictures by Carlo Maratti; Apollo crowning Virtue, by Andrea Sacchi; the three Graces, by Titian; the ſtory of Scipio and the beautiful Spaniſh captive, by Bachiche; Alexander the Great, with Darius's family by Piola, a Genoeſe; but a piece that can never be too much admired, is, a deſcent from the croſs, being, in all reſpects, the maſterpiece of Guido. The furniture of this palace is entirely ſuitable to its grandeur; and that of the aſſembly-room is of rich brocade with a gold fringe.

Palace of Pamfili.

In the gallery of a palace in the Piazza Navona, belonging to prince Pamfilio, the moſt remarkable actions of Æneas are painted in *freſco*, by Pietro di Cortona. A particular and well-executed repreſentation of the whole is publiſhed in a work entitled *La Galleria dipinta in Roma nel Palazzo del Signor Prencipe Panfilio, con ripartimenti di chiaro oſcuro e favole di Enea, diſegnate e intagliate in acqua forte da Carlo Ceſio, opera di 16 fogli Imperiali per traverſo.* Both this, and the other palace of Pamfili in the Corſo, are ornamented with fine pictures; particularly the latter, in which are ſeveral landſcapes, by Pouſſin; a Madonna, by Guido, in which a mixture of beauty and devotion is admirably expreſſed; a Venus, by Titian; the maſſacre of the Innocents, Suſanna, and Galatea, by Lanfranchi, and a room full of portraits; among the reſt, Donna Olympia at full length. Here are alſo ſeven large beautiful tables of touchſtone, three of Sicilian jaſper, three of black and white antique marble, a very large one inlaid with *lapis lazuli*, agate, &c. an oval piece of Cornelian, two ſpans long, and one and a half broad; two oval pieces of amethyſt, each a ſpan in breadth; beſides a great quantity of ſuperb furniture; ſo that the red damaſk hangings, preſented to the prince by the republic of Venice, ſeem but mean, when compared to the reſt. The

Often

Oſtenſorium, ſaid to have coſt ſixty thouſand *ſcudi*, is ſhewn but once a year, when it is expoſed to public view in St. Agne's church in the Piazza Navon.

The Piazza Navona is one of the moſt magnificent areas in Rome, and was the ancient Circus Agonalis. The breadth of it is near eighty common paces, and the length above three hundred and eighty; or, according to a geometrical meaſurement, it is two hundred and forty-three architectonic *palmi* broad, and eleven hundred and thirty-four in length. The three ſtately fountains in this area keep the air continually freſh and cool; and as the whole piazza can be laid two or three feet under water, perſons of quality and fortune, during the two hotteſt months, and eſpecially in the evenings of the four Sundays in Auguſt, reſort hither in their coaches for coolneſs. Before and after this inundation the piazza or area is very carefully ſwept and cleaned; and as it is well paved, it ſoon dries again, without cauſing any offenſive ſmell, or noxious exhalations. The noble ſtatue of Neptune, which adorns one of the fountains, is by Bernini; and the Triton and dolphin are the work of Michael Angelo; but the great fountain in the center is a ſingular inſtance of Bernini's ſkill. The whole work reſembles an irregular rock, and on the chief angles of this rock are coloſſal ſtatues of the principal rivers of the four parts of the world and ſeveral large fiſhes; a ſea-horſe, and a lion ſeem to ſpring out of a cavern in the middle of it. The Danube, by Claude, a Frenchman, has an oar in his hand; the Ganges, by Baretti, is repreſented like a moor; the ſtatue of the Nile, by Fancelli, has its head covered, as an emblem of its ſpring being unknown *; the fourth, which is the *Rio de la Plata*, Piazza Navona.

* Poſſibly this ingenious fancy took its riſe from what Lucan ſays:

*Arcanum natura caput non protulit ulli,*
*Nec licuit populis parvum te, Nile, videre.*

'Great Nature veils her head from human eyes,
'And, Nile, thy ſource our buſy ſearch defies.

The ſource of the Nile, it is true, was unknown to the ancients; but, in our days, it is ſufficiently known from credible accounts; ſo that the veil might now be taken away. In the time of Innocent X. however, when Bernini deſigned this fountain, it was otherwiſe; and what Ovid ſays of the Nile was true at that time:

-------- *nec contigit ulli*
*Hoc vidiſſe caput.*

'His latent head no mortal eye has ſeen.'

or

or Plate River, in America, was made by Antonio Raggi. All theſe ſeveral pieces are of white marble. On the ſummit of the rock, which is twenty-ſeven feet high, is a pedeſtal of about ſeventeen feet, on which ſtands an obeliſk, which is ſixty feet high, terminated with a croſs on the top; ſo that the whole height taken together is near a hundred and ten feet. The obeliſk, which is of Egyptian marble, and full of hieroglyphics, was found in Caracalla's Circus. It was erected here in 1651, by Innocent X. with inſcriptions on all the four ſides; one of which is as follows:

*Obeliſcum,*
*Ab Imp. Ant. Caracalla Romam advectum,*
*Cum inter Circi Caſtrenſis rudera*
*Confractus diu jacuiſſet,*
*Innocentius Decimus Pont. Opt. Max.*
*Ad fontis forique ornatum*
*Tranſtulit, inſtauravit, erexit*
*Anno Sal. MDCLI. Pontiff. VII.*

'This obeliſk, brought to Rome by the emperor Caracalla, and long buried in fragments among the ruins of the Circus Caſtrenſis, was, by Innocent X. the greateſt and beſt of Popes, removed hither, repaired, and erected in this place, as an ornament to the fountain and the area, in the year of Chriſt 1651, and the ſeventh of his pontificate.'

This piazza or area, were all its buildings like St. Agnes's church or the Pamfili palace, would be one of the nobleſt in the world; but the diſparity in the buildings is very great, there being ſeveral of them very mean. Beſides, the lumber, old cloaths, iron-work, the Jewiſh pedlars, and the herb-ſtalls, are a great nuſance, and extremely debaſe its appearance.

Porta del Popolo.

Thoſe travellers who come to Rome from the northern parts of Italy, enter the city by the Porta Flaminia, or as it is now called, Porta del Popolo. This gate is built of Tivertine ſtone, from a deſign of Michael Angelo, and is adorned with four marble pillars, and the ſtatues of St. Peter and Paul, cut in marble by Mochi. On the architrave is this inſcription;

*Pius*

*Pius IV. Pont. Max.*
*Portam in hanc amplitudinem extulit.*
*Viam Flaminiam ſtrævit An. III.*

'This gate was thus enlarged, and the Flaminian road 'repaired, by Pius IV. in the third year of his pontificate.'

The inner *façade* was repaired by Bernini; juſt before the public entry of Chriſtina queen of Sweden into Rome, which occaſioned the following inſcription:

*Felici fauſtoque ingreſſui*
*Chriſtinæ Suecorum Reginæ. A. Dom. MDCLV.*

'For the proſperous and happy entry of Chriſtina queen 'of Sweden, 1655.'

Upon entering the city through this gate, the mind muſt be filled with lofty ideas of the city of Rome; for the view which at once ſtrikes the eye of the ſpectator is indeed ſurpriſingly grand and magnificent. The large noble area, an aſtoniſhing obeliſk, a ſuperb fountain, two beautiful churches exactly reſembling each other, three fine ſtreets running in a direct line, as if they were drawn from the center of the obeliſk; all theſe muſt have an uncommon effect on the mind of a ſtranger at the firſt view. The ſtreet on the left-hand is called Strada del Babuino, the middle is called Il Corſo, and that on the right Ripetta. The only fault in theſe ſtreets is want of regularity in the buildings, the houſes not being of equal elegancy. The Corſo, which is all level, and in a direct line, has not, perhaps, its equal for length *. From the gate (without which alſo the road, for ſome hundred paces, runs in a direct line, and is well paved and walled on each ſide) to the obeliſk, is a hundred and forty-ſix paces; and near the fountain, which is about twenty-four paces in diameter, is the ſtarting-place for the carnival horſe-races. It is about a hundred paces from the fountain to the two ſimilar churches; and from thence to the Bolognetti palace, about two thouſand four hundred and fifty paces; ſo that from the Porta del Popolo there is a view of two thouſand ſeven

Piazza del Popolo.

Il Corſo.

* As to elegant buildings, not to mention the Strada Nova in Genoa, it is exceeded by Rüe Neuve and Rüe du Po at Turin.

hundred and twenty common paces in a direct line. Others compute the breadth of the Piazza del Popolo † to be an hundred paces, its length a hundred and three, and the whole length of the Corſo an Italian mile and a hundred and ten geometrical paces, each pace being equal to five feet. The outſide of the two churches above-mentioned is adorned with very fine pillars and ſtatues; and within, the architecture is admirable and exactly uniform. S. Maria del Monte Santo, one of theſe churches, was finiſhed in the year 1675, and S. Maria de' Miracoli, the other, in the year 1679: both were built by cardinal Guaſtaldi, who has a very fine monument in the latter. The braſs buſto's of the cardinal and his brother are by Lucenti, and the beautiful white marble ſtatues of the Virtues are the work of Antonio Raggi. Theſe churches were built under the direction of Bernini and Carlo Fontana, and were deſigned by the former. The cardinal by whom they were founded, had, for a conſiderable time, been treaſurer to the apoſtolic chamber, which occaſioned a ſarcaſm to be thrown upon him, namely, 'That theſe 'churches were built by way of expiation for the immenſe 'wealth he had ſo unjuſtly amaſſed; and that it were to be 'wiſhed all who had the fingering of public money felt ſuch 'remorſes of conſcience, for then new churches would riſe 'apace in every great city.' The obeliſk in the Piazza del Popolo ſtood formerly in the Circus Maximus, and was brought to Rome from Heliopalis in Egypt, by order of Auguſtus, as is mentioned in the inſcription on the pedeſtal; but as this obeliſk was not found on the pedeſtal, both being dug up at ſome diſtance from each other, this might eaſily have been another obeliſk, ſet up in the Circus Maximus by Conſtantine the Great; eſpecially as that of Auguſtus is ſaid to have been a hundred and twenty-five feet high: whereas the height of this obeliſk, excluſive of the pedeſtal, according to Marcati's treatiſe *de Obeliſcis*, is but eighty-eight feet, or a hundred and ſeven *palmi*. In the year 1589, this ſuperb obeliſk was, by order of Sixtus V. (to whom this city owes many public works of ornament, and utility) removed from the place where it had long been buried in obſcurity, and erected here. This arduous work was happily conducted by his favourite architect Domenico Fontana. Two ſides of the pedeſtal are taken up by the following ancient inſcription:

Obeliſk in the Piazza del Popolo.

† That is, near the two churches, where it is broadeſt, and as it were the baſis of the triangle, which terminates in a point near the gate.

*Imp.*

*Imp. Cæſar Divi F.*
*Auguſtus*
*Pontifex Maximus*
*Imp. XII. Coſ. XI. Trib. Pot. XIV.*
*Ægypto in poteſtatem*
*Populi Romani redactâ,*
*Soli donum dedit.*

'The emperor Auguſtus Cæſar, high-prieſt, &c. having 'conquered Egypt, and united it to the Roman ſtate, con- 'ſecrated this obeliſk to the ſun.'

On the third ſide has been added the following in- 'ſcription:

*Sixtus V. Pont. Max.*
*Obeliſcum hunc*
*a Cæſare Aug. Soli*
*In Circo Maximo ritu*
*Dicatum impio,*
*Miſerandâ ruinâ*
*Fractum obrutumque*
*Erui, transferri,*
*Formæ ſuæ reddi,*
*Crucique invictiſſ.*
*dedicari juſſit.*
*A. MDLXXXIX. Pont. IV.*

'This obeliſk, firſt with impious rites, dedicated to the 'ſun in the Circus Maximus, by the emperor Auguſtus, and 'afterwards broken and buried in ruins, was dug up, re- 'moved hither, repaired, and dedicated to the invincible 'croſs, by order of his holineſs pope Sixtus V. in the year 'of Chriſt 1589. and the fourth of his pontificate.'

This obeliſk is full of hieroglyphics; and in the croſs on the top is ſet a ſmall piece of Chriſt's croſs, as is pretended.

La Piazza di Spagna is generally pretty much frequented, both on account of the coffee-houſes, and the great number of foreigners who uſually lodge in that part of the city. The fountain in this piazza reſembles a ſhip, and was ſet up by pope Urban VIII. in memory of the taking of Rochelle, by

La Piazza di Spagna.

the papiſts, from the French huguenots; that city being the chief place of arms, &c. in the poſſeſſion of that unhappy people.

Picchnii palace. In the Picchini palace are four marble ſtatues, very well worth ſeeing. The firſt, though without either head or feet, is exceedingly admired for the drapery: The ſecond, is a large wolf; the third, a Venus, in the attitude of the Venus of Medicis, but ſomething larger than that celebrated ſtatue, neither is it of equal beauty. The fourth and moſt exquiſite piece of them all is a naked Meleager of Parian marble; but this, like moſt of the Grecian antique ſtatues, has contracted a yellowneſs by length of time, which, however, is not diſagreeable to the eye. It rings almoſt like braſs, or other metal. On the left ſide of this ſtatue is a boar's head, which, from the meanneſs of the performance, appears to be done by another hand; and on the right ſide ſtands a hound, with his right ear broken off: the ſtatue itſelf wants the left hand, and is reckoned a maſter-piece, and valued at no leſs than forty thouſand *ſcudi*. Some look upon it to be deſigned for Adonis: an exact print of it is to be ſeen in Montfaucon's antiquities.

Dying gladiator. The palace of the princeſs of Piombino has little to attract the curioſity of a ſtranger, except one ſtatue of a gladiator mortally wounded; which is, indeed, an excellent one.

Inſcription on a bridge in the Via Salaria. I have already deſcribed the bridge called Ponte S. Angelo; ſo that I ſhall only add an inſcription in honour of Narſes, on a bridge over the river Anio in the Via Salaria, about three Italian miles from Rome.

*Imperante D. N. Piiſſimo ac triumphali ſemper Juſtiniano P. P. Aug. Ann. XXXVIII.*

*Narſes, Vir glorioſiſſimus & Præpoſitus Sacri Palatii Ex Conſ. atque Patritius, poſt Victoriam Gothicam, ipſis & eorum Regibus celeritate mirabili conflictu publico ſuperatis atque proſtratis, libertate Urbis Romæ ac totius Italiæ reſtitutâ, Pontem Viæ Salariæ uſque ad acquam à nefandiſſimo Totila Tyranno deſtructum, purgato fluminis alveo in meliorem ſtatum, quam quondam fuerat, renovavit.*

'In the 38th year of the reign of our moſt gracious and 'ever victorious ſovereign Juſtinian, Narſes, governor of the 'moſt ſacred palace, a nobleman of conſular dignity, and of 'the moſt eminent virtues, after his ſignal and ſudden defeat

'of

'of the Goths, headed by their king (whereby Rome and 'all Italy were reſcued from ſlavery,) cleared the channel of 'the river, and rebuilt, with improvements, this bridge of 'the Via Salaria, which had been totally demoliſhed to the 'water's edge, by the ſavage tyrant Totila.'

Here is another inſcription in Latin verſe to the ſame purpoſe.

The houſe of Signior del Pozzo exhibits a treaſure of Nicholas Pouſſin's paintings; among which are the following pieces, *viz.* the baptiſm of Chriſt; the ſacraments of confirmation, marriage, and extreme unction; Rebecca at the watering-place; the burial of Phocion; Bacchus and Ariadne; ſome landſcapes, and Chriſt giving the keys of the kingdom of heaven to St. Peter. Palazzo del Pozzo.

In the palace of the duke di Zagarola, of the family of Roſpiglioſi, which was formerly called Palazzo de Mazzarini, are to be ſeen ſeveral pieces in freſco by Bernardo Caſtelli, Pietro Gobbio, and d'Angeli; Diana's bath by Albano, and other pictures. The moſt remarkable apartment belonging to this palace, at preſent, is the ſummer-houſe, which has a view of the Piazza del Monte cavallo, where, in the ſummer evenings, the princeſs keeps her aſſemblies. Here are two admirable pillars of red marble with white veins, like thoſe ſo much admired at St. Januarius's church at Naples; the marble ſtatues of Minerva, Faunus, Hercules, Pallas with her ſymbol the owl; a buſto of Nero with a beard, and a beautiful *baſſo-relievo* by Michael Angelo; two fine flower-pots painted on glaſs, &c. The paintings are, Sampſon exerting his laſt effort on the pillars, and thereby deſtroying great numbers of the Philiſtines, by Pouſſin or Domenichino; king David's triumph by the latter; Andromeda by Guido Rheni; Adam and Eve amidſt an infinite variety of beaſts and birds, by Piola; Armida finding Rinaldo aſleep by Albano or Baglioni; and Armida in a car in another piece in *freſco* by Paſſignano. But one of the fineſt pieces in Rome, and which may be looked upon as Guido Rheni's maſterpiece, is Aurora in a car, drawn by four horſes, and guided by the hours. Giov. Battiſta Paſquini, Frey, and Audenaart, have publiſhed copper-plates of this admirable piece. The cavalcade on the Friſe was painted by Antonio Tempeſta, and the landſcapes by Paul Bril. Palazzo di Roſpiglioſi. Aurora by Guido.

The Sachetti palace in the Strada Giulia is well furniſhed with pictures; among which are two admirable pieces by Sachetti palace.

Pietro di Cartona: one repreſents the rape of the Sabines, and the other the battle of Arbela. Here are alſo a Venus, in a reclining poſture, by Titian; a head by Albert Durer; and ſome *baſſo-relievo's* and antique ſtatues.

Palazzo di Salviati.

The *façade* of the Palazzo di Salviati is a noble piece of architecture. In this palace are alſo ſome good paintings by Caracci, a Ganymede by Titian, Diana by Corregio, the rape of Europa by Albano, and a conſiderable number of ſtatues and *baſſo-relievo's*.

Palazzo Savelli.

The palace of prince Savelli, at preſent, belongs to the Orſini family; but of all the fine paintings for which it was once ſo famous, none are now remaining. In the court are to be ſeen two beautiful marble ſarcophagi, adorned with *baſſo-relievo's*. Over the entrance is another *baſſo-relievo* of a gladiator encountering a lion and other wild beaſts; the expreſſion very animated, but far ſurpaſſed by that admirable piece of ſculpture over the door of the hall within the palace, which repreſents Marcus Aurelius receiving the homage of the Roman people. It is in the ſame anti-chamber where ſtands the celebrated marble ſtatue of C. Pompilius.

Palazzo di Spada.

In the Palazzo di Spada is the famous marble ſtatue of Pompey the Great, which is the only one in Rome of that hero. Its height is near twelve feet; in one hand is a globe, and the other is expanded, as if he was haranguing the people. It was found in the time of Julius III. not far from the place where anciently ſtood the Curia Pompeii. The moſt remarkable paintings here are, the death of Adonis by Guercino, the rape of Helen by Guido, and cardinal Bernardino Spada, at full length, by the ſame; the death of Lucretia by Daniel Tedeſcho, the interview between the Virgin Mary and her couſin Elizabeth by del Sarto, with ſeveral other pieces by Calabreſe, Piacentino, Volterra, Taddeo Zuccharo, and Fabrizio Chiari. The beſt ſtatues in this place are thoſe of Flora and Seneca.

Palazzo di Tuſcana, or di Madama.

The duke of Tuſcany's palace, near the church of S. Luigi de' Franceſi, called Palazzo di Madama, was built by Catherine de Medicis before ſhe came to be queen of France; but is remarkable only for its largeneſs. I ſhall ſpeak of the Villa de Medicis in another place.

Veroſpi palace.

The Veroſpi palace contains abundance of fine pictures and ſtatues. Among the latter, in the court, are Antoninus Pius, M. Aurelius, Apollo, Hercules killing the hydra, Jupiter, Diana, and Adrian; on the *perron* or ſteps before the door, are, Bacchus, Venus, &c. and in the apartments,

Nænia

Nænia in a fitting poſture and weeping over an urn, with a flame iſſuing out of it; Minerva, of alabaſter, Ganymede, and Commodus in the habit of a gladiator; Olympias, mother of Alexander the Great, aſleep, with a ſerpent twining round her right arm; Hercules, Venus, a ſmall ſtatue of Minerva, the body of which is of touch-ſtone, but the head, hands, and feet of marble; a lion of brown Egyptian marble; ſome Egyptian idols of very curious ſort of marble; a beautiful head of Antinous, of green Egyptian marble; Julius Cæſar, of porphyry, the ſame of green, and Scipio Africanus of black Egyptian marble; a buſto of Julia of flowered oriental alabaſter; Alexander the Great of black Egyptian marble, with an oval ground of Sicilian jaſper; Otho, of porphyry; marble buſto's of Auguſtus, Tiberius, Trebonianus Gallus, Gordianus, Cybele, Livia Druſilla, Antonia, Domitia, Cornelia Salonina, Livia, Poltina, Venus, Adonis, Gallienus, Philippus, Veſpaſian, Adrian, Antinous, Heliogabalus; a *baſſo-relievo* of a ſacrifice; another of Bacchus on a throne; ſome ſerpentine vaſes, ſome oriental alabaſter urns, and a fine cabinet of *lapis lazuli*. Among other fine paintings here are, S. Carlo giving alms by Calabreſe, Orpheus and Euridice by Antonia della Cornia, and Suſannah by Romanelli; an angel delivering Peter out of priſon by Calabreſe; David killing Goliah by Borgianni; ſeveral views by Viviani; Chriſt driving the buyers and ſellers out of the temple by Manfredi; landſcapes by Pouſſin and Paul Bril; the prodigal ſon by Calabreſe; and other admirable pieces. On the cieling of the gallery is a fine piece in *freſco* by Albani, repreſenting the ſun in the middle of the Zodiac, with the various effects of its influence on the earth. This palace is particularly remarkable for the Galleria Armonica, in which are four harpſichords on four ſeparate tables; and, to all appearance, without any communication with one another. The largeſt of the four has ſeveral ſtops; and when the maſter is going to play upon it, he makes the other three and an organ accompany it; or only two or one of them, juſt as the audience pleaſes. Beſides this Palazzo Veroſpi, there is another of the ſame name, near the Ghigi palace, in the Corſo, not far from St. Mark's church. This palace well deſerves a traveller's notice, as it contains two hundred and fifty marble ſtatues; the moſt admired among theſe are, Julia Paula, Minerva, one of the Muſes, Pertinax, Apollo, Jupiter, Ceres, Diogenes, Antoninus a very large ſtatue, Silenus, a gladiator, and Ganymede, ſeveral Egyp-

Another Veroſpi palace, near St. Mark's church.

tian idols, a *deus terminus* of black marble, Diana of white, and other ſtatues of oriental alabaſter. The buſto's are not leſs numerous, and among theſe, the moſt remarkable are thoſe of Matidia, Marciana, Livia, Plotina, Antonia, Scipio Africanus of touchſtone; a porphyry buſt of Titus, of Auguſtus of Egyptian marble, and four others of oriental alabaſter. Here is alſo a curious collection of urns of porphyry and other precious ſtones, with fine *baſſo-relievo's*, four tables of oriental jaſper, ſix large pillars of *verde antico*, two ſmaller of porphyry, and an admirable porphyry ſarcophagus. Admirers of painting will alſo be here entertained with the works of Caracci, Titian, Guercino, Guido Rheni, Paolo Veroneſe, &c.

Zeccha, or Mint.

The Zeccha, or Mint, lies behind St. Peter's, with this inſcription:

*Alexander VII. Pont. Max.*
*Monetariam officinam,*
*in quâ novo artificio*
*Præcipitis aquæ impulſu verſatis rotis*
*Magno temporis operæque compendio,*
*Nummi affabrè celeriterque ſignentur,*
*Publicæ utilitati conſtruxit*
*Ann. Sal. MDCLXV.*

'This mint, where, by a water-mill of a new invention 'money is coined with more facility, diſpatch, and elegance 'than before, was built for the public utility by his holineſs 'Alexander VII. in the year 1665.'

There is no better money, both for weight and ſtandard, than the Papal coins; but I was particularly pleaſed with the moral hints in the legends of the *paoli* and *half-paoli*. As for example:

*Qui dat pauperi non indigebit.* 'He that giveth to the poor 'ſhall never want.'

*In ſudore vultus tui.* 'In the ſweat of thy brows.'

*Non Cor apponite.* 'Set not thy heart upon it.'

*Non concupiſces argentum.* 'Covet not money.'

*Delicta operit charitas.* 'Charity covers a multitude of 'ſins.'

*Da ne noceat.* 'Give, leſt it ſhould prove hurtful to 'thee.'

*Si*

*Si affluant nolite cor apponere.* 'If they abound, ſet not 'thy heart upon them.'

*Conſervatæ pereunt.* 'They periſh with keeping.'

*Da & accipe.* 'Give, that thou mayſt receive.'

*Inopiæ ſit ſupplementum.* 'Let it be a relief to indigence.'

*Egeno Spes.* 'The hope of the neceſſitous.'

*Elevat Pauperem.* 'It exalts the low.'

*Date & dabitur.* 'Give, and it ſhall be given unto you.'

*Prudentia pretioſior eſt argento.* 'Prudence is more valua-'ble than ſilver.'

*Solatium miſeris.* 'The ſolace of the afflicted.'

*Nocet minùs. Satis ad nocendum.* 'It hurts leſs. Sufficient 'to do hurt.'

On ſome of the pieces coined during a conclave is ſtruck a dove, as an emblem of the Holy Ghoſt, with this legend:

*Infunde lumen ſenſibus.* 'Inlighten our underſtandings.'

On others:

*Da recta ſapere.* 'Give us a right judgment.'

And the like pious mottoes.

At preſent, a Spaniſh *piſtole*, or an old French *Louis-d'or*, is equal to four-and-thirty *paoli*.

A *ſpecie-ducate*, = eighteen *paoli*.

A *zechino* of Florence or Venice, = nineteen *paoli*.

The *ſcudo romano*, or Roman crown *, which is equal to ten *paoli*, is only an imaginary money, as the pound ſterling in England.

The *ſcudo* in ſpecie was formerly equal to ten *paoli*; but is now raiſed to ten and a half, and commonly, though improperly, called a *piaſter*.

A *feſtoon* is equal to three *paoli*.

A *paoli* is divided into ten *bajocchi*, and a *bajocchi* into five *quattrini*.

The *paoli*, or *julii*, are ſo called from the popes of thoſe names who firſt introduced ſuch pieces, or cauſed great quantities of them to be coined.

Here is no ſuch thing as raiſing and lowering the value of monies; for the old pieces are current on the ſame footing

* A Roman crown is equal to five ſhillings ſterling.

as the new. The coinage is under the direction of a particular commiſſion of five cardinals and ſome prelates of the apoſtolic chamber; but this, in the preſent ſtate of affairs, is an office of no great fatigue.

Hamerani, medaliſts.

It is now near a century ſince the Hamerani have been in the higheſt reputation for cutting dies for medals, &c. They have alſo invented a varniſh, which not only gives a fine gloſs to copper coins, but alſo preſerves them. This ſecret is alſo known to Hedlinger in Sweden, Geyſſel at Nuremberg, and St. Urbain at Nancy. St. Urbain ſo far let me into it, as to aſſure me it is a powder ſtrewed on the metal, which is afterwards, by fuſion, ſtrongly incorporated with the medal; the beſt varniſh is of a deep brown colour. Another compoſition is uſed in France and England; but neither the one nor the other is proof againſt damp, which is known to prejudice copper; ſo that all medals made of that metal muſt be kept in a dry place to retain their luſtre. They are cleaned by bruſhing them with tartar boiled in water. Silver medals are poliſhed with burnt ſheep's bones, or Engliſh whiting. Linſeed oil rubbed hot on leaden medals is a good preſervative to them. Theſe methods are of the higheſt utility to medaliſts who are fond of preſerving the impreſſion of a curious piece.

The dies for the Papal coins and medals are kept in the caſtle of St. Angelo; but Hamerani can procure the impreſſions of them. Several of the dies are ſo old and decayed, as not to bear the force of the preſſure, ſo that the copper muſt be hot before it is laid under them; but it is thought that Hamerani will ſupply their places with new ones. I ſhall only add, that in taking impreſſions from old dyes the propereſt metals are pewter and lead; and that theſe medals muſt be thicker than common coin.

## LETTER LIII.

### Of the Villa's and Gardens in and near Rome.

SIR,

THE warmth of the climate here neceſſarily renders the inhabitants fond of villa's and gardens, where, in ſummer, they may retire for the benefit of the freſh air.

As

As I ſhall deſcribe theſe in alphabetical order, the villa Aldobrandina, near St. Dominic's church, on Monte Cavallo, is the firſt which offers itſelf; and, indeed, both for architecture and delightful gardens, claims the preference to moſt of the villa's. The weſtern front is embelliſhed with ſeveral antique *baſſo-relievo's* in marble. Among the paintings in the apartments are, a Bacchanalian, by Titian; another by Bellino; queen Johanna, by da Vinci; Judith, by Titian; the coronation of the Virgin Mary, by Hannibal Caracci; Pſyche gazing on a ſleeping Cupid by the light of a lamp, by the ſame; the two famous civilians Bartoli and Baldus, ſaid to be done by Raphael; if ſo, they cannot be originals, thoſe learned perſons being prior to Raphael by a great many years. Here are alſo the buſto's of Homer, Seneca, Marcellus, and Virgil, in marble; the ſtatue of an hermophrodite ſitting; a Faunus, which is highly valued; Venus ſitting on a peacock, and two men engaged at the *cæſtus*. In the garden are ſeveral marble coffins, or cheſts; but the greateſt curioſity is in the ſummer-houſe, where an antique piece of painting in *freſco* is to be ſeen, which is ſaid to have been dug up in 1607, in the Eſquiline mount, at the place ſuppoſed to have been anciently Mæcenas's gardens. There is no forming any conjecture when or by whom it was painted: however, it is a good piece, and repreſents a Roman wedding, or a bride led to the bridegroom's bed-chamber. A plate of it may be ſeen in Bartoli's *Admiranda*, Numb. 61, 62. and in Miſſon, Tom. ii. p. 152.

Villa Aldobrandina.

Antique painting in freſco.

This villa, at preſent, belongs to the Pamfili family, by a marriage of prince Camillo Pamfilio, uncle to pope Innocent X. with donna Olympia Aldobrandina, aunt to pope Clement VIII.

What chiefly recommends the villa Barberina alli Baſtioni, is the fine proſpect of the city it affords, and its beautiful gardens. Here are ſome good paintings; particularly a view of the old cathedral of St. Peter's, and ſeveral porcelain vaſes, painted by Raphael. Near this villa is the baſtion, before which the intrepid Charles of Bourbon loſt his life in 1527.

Villa Barberina.

The Benedetti villa, near the Porta di S. Pancratio, was built by the Abbé Elpidio Benedetti, agent for the crown of France. In this villa, both the inſide and outſide of the walls are covered with proverbs and moral ſentences. In the firſt gallery, even with the ground floor, are the pictures of French and Italian ladies, namely, the counteſs Laura Mareſchotti, Meſdames Colonna, Monteſpan, and Valiere:

Villa Benedetti.

however, the inſcriptions in this gallery are all pointed againſt the fair-ſex. Of theſe the following may ſerve as a ſpecimen:

*La Donna ride quando puole,*
*Et piange quando vuole.*

'A woman laughs when ſhe can,
'but weeps when ſhe pleaſes.'

*Le Donne quaſi tutte*
*Per parer belle ſi fanno brutte.*

'Moſt women disfigure themſelves
'by affecting to appear beautiful.'

*La Donna è come il Criſtallo,*
*S'ella urta da in fallo.*

'Women are like cryſtal; one
'fall breaks them both.'

*Donna, che parlamenta,*
*E come una piazza mezza perſa,*

'A woman that deliberates is
'like a fort half loſt.'

*Femina e vento,*
*Si cambia in un momento.*

'Women and the wind are ever changing.'

On the window-ſhutters are to be ſeen the heads of celebrated Roman ladies, as Martia, Julia, Aurelia, Calphurnia, Accia, Scribonia, Livia, Druſilla, Æmilia Lepida, Meſſalina, Sabina Poppæa, and ſeveral others, with hiſtorical inſcriptions. One apartment exhibits inſcriptions againſt a court life; another againſt war; in ſhort, all of them contain uſeful admonitions of one kind or other, and excite the reader to a virtuous and prudent conduct. I have here tranſcribed the following lines from among the reſt, which may afford you ſome entertainment:

Speſſo

*Spesso in poveri Alberghi e in picciol tetti,*
*Frà le calamitadi e trà i disagi*
*Meglio si aggiongon l'amicizia i petti*
*Che frà richezze invidiose ed agi*
*De le piene insidie, e di sospetti*
*Corte Regali e splendidi Palagi,*
*Ove la carità in tutto è estinta,*
*Ne si vede amicizia se non finta.* Ariosto.

'The generous glow of friendship warms the breasts
'Of humble cottagers and lowly swains,
'And brighter burns when adverse fortune frowns,
'Athwart the gloom of want and dire distress;
'But shuns the pompous glare of splendid courts,
'Where envy'd wealth, suspicions, jealousies,
'And luxury extinguish ev'ry spark
'Of undissembled friendship's cordial love.'

Among the portraits here, are the royal family of France, queen Christina, and the chevalier Bernini. The duke di Nevers is the present owner of this instructive palace.

La Villa Borgheſe is one of the fineſt ſpots in Italy; and as St. Peter's at Rome is the moſt ſuperb church in the world, this villa for beauty, ornaments, and curioſities may be ſaid to exceed all other country ſeats in Italy, or elſewhere. It ſtands at the diſtance of a quarter of a league from the Porta Pinciana, and is incloſed within a wall of five Italian miles in compaſs. It is ſaid, that the annual charge only of keeping this villa in proper order and repair amounts to four thouſand *ſcudi*. It was built by cardinal Scipio Borgheſe, nephew to Paul III. who has here aſſembled every elegant and ſplendid object of curioſity. The garden portal is of Travertina ſtone, and near it is a *baſſo-relievo* of a Tauroboliu in marble, and two *dii termini*, one ſuppoſed to be Priapus the god of gardens, the other Pomona, both by Bernini and his ſon. Near one of them ſtands an urn, with this ancient inſcription: Villa Borgheſe.

*Heriæ Thiſbe Monodiariæ*
*Ti. Claudii Glapheri*
*Cheraulicæ Actionicæ & Sebaſtonicæ*
*Terrenum Sacratum long. P. X.*
*Lat. P. X.*
*In quo condita eſt fodere noli ne ſacrilegium*
*Committas.*

In

In the gardens are at leaſt twenty beautiful walks, and all the viſta's are terminated by ſtatues, large heads, or dragons ſpouting water. Here are alſo ſeveral groves and ſhady walks of oaks, limes, cypreſs-trees, pines, pomegranate-trees, and *leccii* (an ever-green reſembling the laurel;) the eſpaliers conſiſt of jeſſamine or orange-trees, myrtle, &c. In other parts of the garden are ſeparate little parks for deer and hares, and a warren for rabbets. Here is alſo a large canal ſtocked with ſwans and all kinds of aquatic fowls. Over another entrance into this garden are two antique ſphynxes of granate. In two large and lofty aviaries, with fountains playing in them, are to be ſeen all of the known feathered ſpecies; and over a door between theſe aviaries is a marble head of Julius Cæſar. The flower-garden exhibits the moſt beautiful flowers and remarkable vegetables. On the grand area before the palace are twenty-four ſtone pedeſtals, finely carved, for flower-pots, with ſix ancient ſtatues, namely, thoſe of Fauſtina the younger, Agrippina, Lucilla, Julia Soemia with a goblet, Ceres, and Fauſtina the elder with a veil. This houſe conſiſts of a quadrangle, the four ſides of which are embelliſhed with ſtatues and *baſſo-relievo's*, joined together with ſuch ſkill and propriety, as if they had been made to be thus placed. The number of ſtatues, &c. being too great for a detail of them, I ſhall only mention the moſt remarkable: and theſe are buſto's of Geta, Trajan, Adrian, Decius, Nero, and Gordian; the ſtatues of Marcus Aurelius, Mark Anthony, Jupiter, Bacchus, Leda, Apollo, a prieſteſs of Bacchus, Marius, and Scipio Africanus; a *baſſo-relievo*, repreſenting the concluſion of the peace betwixt the Sabines and Romans; an equeſtrian ſtatue of Pentheſilea queen of the Amazons; the hunting of bears, wild boars, and lions, in three ſeparate *baſſo-relievo's*; the Bacchanalian and other ſacrifices; a Taurobolium, and a large and moſt admirable piece of ſculpture, found in the Forum Romanum of Curtius leaping into the chaſm, alſo in *baſſo-relievo*; an equeſtrian ſtatue by Paolo Romano, and of Robert Malateſta, general to Sixtus IV. The whole circumference of the building is ſeven hundred and thirty-four *palmi*, each *palmi* being equal to nine inches or 3-4ths of a royal Paris foot. The double perron or flight of ſteps, leading to the firſt floor, is adorned with two cornucopia's, and vaſes embelliſhed with *baſſo-relievo's*. In the firſt court are the marble ſtatues of one of the Muſes, a Satyr, Jupiter, Venus, Galba, and a captive Parthian king, in porphyry; the heads of Julia Auguſta, Caligula, Lollia, Paulina,

Paulina, M. Aurelius, and Domitia, Domitian's wife; *baſſo-relievo's* of Hercules's labours, the ſtory of Leda, and the vulture preying on Prometheus's liver. The firſt room one enters into is ſixty *palmi* broad, and ninety long, and is adorned with twelve pillars of *giallo antico*, *verde antico*, *granito*, and porphyry, which are above fifteen *palmi* high. On the walls on each ſide, are fourteen marble buſto's, namely, thoſe of Scipio Africanus, his illuſtrious antagoniſt Annibal, and the twelve Cæſars. A ſtatue of Bacchus, lying upon an antique tomb, in the poſture of a river-god, is a maſterly piece; as are the marble *baſſo-relievo's* over the ſix doors of this apartment, repreſenting the matrimonial ceremonies uſed by the ancients, the death of Meleager, the ſtories of Niobe, Hector, Amphitrite, and Prometheus. Among the paintings here, the moſt remarkable are, a Fame by d'Arpino, the creation of Adam and Eve by the ſame; a reſurrection of Chriſt, and Joſeph with Potiphar's wife by Franceſco Civoli; the laſt Judgment by Ciampelli; Judith with Holiphornes's head by Baglioni; our firſt parents under the forbidden tree, and their expulſion out of Paradiſe by Paſſignani; a Crucifixion by Tempeſta; the cavalcade of Paul the fifth's taking poſſeſſion of the Lateran cathedral, and the uſual parade of the Turkiſh emperor when he rides abroad, both by Tempeſta; la feſta di Teſtaccio by Maggi; the Caroſello or Carrouzal, in the time of Paul V. in the court of the Belvedere in the Vatican, by Acquaſparta; a maſquerade, with a triumphal car by J. Paul Scor a German; and the pictures of ſeveral horſes beautifully ſpotted.

In the next room is a fine piece, repreſenting David, with his ſling, marching towards Goliah, by Bernini; whoſe buſto, cut by himſelf, is alſo to be ſeen here. In this apartment is a celebrated antique ſtatue of Seneca expiring in the bath, of black marble. He is repreſented as a decrepid old man, juſt fainting, through loſs of blood. The expreſſion is exceeding natural, and the colour of the marble give it a more melancholy appearance; but the baſon of African marble, in which he ſtands, is a modern work. Here are alſo the following valuable antiques, *viz.* a lion of *alabaſtro cotognino*, or quince-coloured alabaſter; a ſhe-wolf, of the moſt beautiful red Egyptian marble, with Romulus and Remus, in white marble; two vaſes of oriental alabaſter; the heads of Adrian and Macrinus; a *baſſo-relievo* of Venus and Cupid, ſaid to be the work of Phidias or Praxiteles, and another of a prieſteſs at an altar; two pillars of *nero antico*, and two others

others of *breccia*; the ſtatues of Diana, Apollo, and Juno, the latter of porphyry, with the head, hands, and feet of marble: The humble ſuppliant attitude of this ſtatue has induced ſome to imagine it to be Darius's queen throwing herſelf at the feet of Alexander the Great. Among the paintings are two capital pictures by Titian, one of Sampſon engaged with the Philiſtines, the other of Sophoniſba Anguiſciola, with her father and brother; the eſpouſals of St. Catherine is by Perugiano; the Virgin Mary, with her divine infant, by Sodoma; St. Jerom by Maziano; St. Catharine of Sienna by d'Arpino, and the Venetian Pregadi by young Palma.

In the next apartment are the antique ſtatues of Bacchus, Apollo, and Narciſſus, with inſcriptions, but of little importance; and Icarus, or a Genius, and a Bacchanalian proceſſion in *baſſo-relievo*; the buſto's of Brutus and Tiberius; two antique vaſes of alabaſter placed on two pillars of oriental granate twelve *palmi* high; a table of touch-ſtone ten *palmi* in length and five broad, with a border of yellow *brocatello di ſpagna*, and a ſmall bronze copy of the Farneſean bull ſtanding upon it. Here is alſo a fine piece of painting of David's victory over Goliah by Caravaggio, where the painter himſelf perſonates the giant, and his ſon repreſents David; the picture of Jerom is by Vaſari, St. George by Salviati, and John the Baptiſt preaching in the wilderneſs by Bellino, or, as others think, by Pardinone.

In the next apartment the princeſs Borgheſe and her ſoldiers are painted by Ferdinand Franz a Fleming; the deſtruction of Troy, with Æneas carrying off his father by Baſocci, and the council of Trent by an unknown hand. The *teſta ſpaventoſa*, or terrible head, to be ſeen here, of which the Italians give ſuch frightful accounts, is fitter for a ſhew in a fair, than a cabinet of curioſities, it being only a large wooden head, moving and imitating the braying of an aſs. Here is a new buſto of S. Carlo Barromeo, of white alabaſter, on a pedeſtal of red Egyptian marble, with the antique buſto's of Auguſtus, Lucius Verus, Marcus Aurelius, Julia Mæſa, the younger Brutus, and ſome unknown Grecian heroes. The marble ſtatue of Æneas carrying his father, is by Bernini; and the groupe of the metamorphoſis of Daphne, by the ſame hand, cannot be exceeded; and though Bernini was but eighteen years of age when he made this admirable piece, all connoiſſeurs agree, that it is not only Bernini's beſt performance, but the nobleſt piece of ſculpture which modern

Admirable groupe of the metamorphoſis of Daphne.

modern ages have produced. Bregenti, in his Latin poem on the *Villa Borgheſia*, printed at Rome in 8vo. 1716, has the following lines concerning this groupe:

*Artifici vel cede novo, vel ſuſpice mirum*
*Saltem opus, ô cœlo quondam gratiſſima tellus,*
*Omnigenæ fœcunda parens virtutis & artis,*
*Græcia, - - - -*

'Greece, fam'd for arts and virtue, now muſt yield
'To a new artiſt, whoſe creative hand
'Has form'd this piece with more than human ſkill.'

Out of this apartment a door opens into the gallery, which is ninety *palmi* in length, and forty broad. It has four doors, and over them marble *baſſa-relievo's* repreſenting the four ſeaſons. In the four corners of this gallery ſtand four porphyry pillars, which are thirteen *palmi* in height. Here are likewiſe ſmall antique ſtatues of Nero, Pomona, Ceres, and a girl with a duck on her hand; two porphyry tables, each ten *palmi* in length, and four broad; on one of which ſtands the marble buſto of Paul V. and on the other of cardinal Scipio Borgheſe, both by Bernini. Here are alſo two ancient urns of alabaſter, greatly eſteemed, on one of which is this ancient inſcription:

*P. Claudius P. F.*
*Ap. N. Ap. Pro N.*
*Pulcher Q. Quæſtor Pr. Augur.*

The two modern porphyry vaſes are by Silvio Velletrano. The two buſto's of Fauſtina the younger, thoſe of Pallas, an Amazon, a Grecian king, Julia Auguſta, Plato and Ælius Pertinax are fine antiques: the two laſt are moſt remarkable, eſpecially that of Pertinax, which, beſides its beauty, is extremely ſcarce. Here are alſo ſix marble ſtatues, bigger than the life, of Bacchus, Venus Ericina, Venus Victrix, Adonis, Ceres, and Urania; and laſtly, a great number of portraits of eminent men, moſt of which are by Padovanino.

In the adjoining apartment are the following antiques, *viz.* a marble ſtatue of *Diana* with drapery of oriental alabaſter or agate, an Egyptian woman, Caſtor and Pollux, Hercules Aventinus, and a curious buſto of Hannibal; two porphyry pillars nine *palmi* in height; the buſto's of Caligula,

gula, Carracalla, and Commodus; a picture of the Virgin Mary kiſſing her divine infant, by Paſſignani; another Madonna in an Egyptian dreſs, by Sermonetta; and a third, with the infant Jeſus, by Sodoma.

Another apartment exhibits a group of Fauſtina, with her minion Carinus, the gladiator, and another gladiator in a fighting poſture. The latter is reckoned the very fineſt piece of ſculpture in this ſuperb villa, and one of the moſt valuable remains of antiquity. The ſtatuary's name cut on it ſhews it to be the work of Agaſias, an Epheſian. This admirable ſtatue was diſcovered in the time of Paul V. among the ruins of Nero's gardens at Antium. Here are alſo two pillars of *breccia*, each twelve *palmi* high, and two of porphyry, fluted, eleven *palmi* high; a table of inlaid gems eight *palmi* long, and five broad; a moſt beautiful touch-ſtone *baſſo-relievo* on a ground of *lapis lazuli*, repreſenting the Bacchanalia, by Giov. Franceſco Fiamingo; the buſto's of Berenice, Livia Auguſta, Annia Fauſtina, and Lucius Verus. Among the paintings are, the ſtory of Actæon, a capital piece, by Bernardino Cefare; a ſorcereſs by Doſi di Ferrara; Hercules killing Anteus, by Lanfranchi; the nativity of Chriſt by Baſſano, and a porphyry buſto of our Saviour by Michael Angelo.

The next apartment contains the ſtatues of two Moors of touch-ſtone, with a drapery of flowered alabaſter; likewiſe two braſs ſtatues, with a drapery of flowered alabaſter; the buſto of Livia Auguſta, a Greek king, Geta, and a prieſteſs of Ceres; a large table of touch-ſtone, a bronze buſto of Gregory XV. the reſurrection of Chriſt painted by Graffagnino, a Pietà and Gregory the Great by Taddeo Zuccari.

In the laſt chamber of the ground floor, betwixt two pillars of black marble, each ten feet high, is a large ſtatue of Agrippina or Julia Mammæa, mother to Alexander Severus; and likewiſe a Roman conſul, with a celebrated ſtatue of Faunus with Bacchus, when a child, in his arms; the buſto's of Veſpaſian, Adrian, Lucius Verus, &c. a black marble table nine *palmi* long and four broad, with a bronze horſe (copied from that ſent to France by Danielde Volterra) upon it. Betwixt two other pillars of black marble, exactly reſembling thoſe oppoſite to them, is a ſtatue of Venus, a ſmall antique piece. Among the paintings are, a large picture of a fair by Baſſano; our Saviour with the two diſciples on the road to Emaus by Scarcelino; a capital piece of the battle

battle between the Romans and the Veji and Fidenates by Gioſeppe d' Arpino, &c.

In the gallery of the ſecond floor, are two pillars of variegated marble, and two of a yellowiſh marble called *breccia*, ſtanding in the four corners, and the ſtatues of Flora, Ceres, Mercury, Claudius Druſus, Marcus Aurelius, a ſleeping nymph, a Naiad, Venus, Bacchus, a wounded gladiator, and two Fauni; a marble groupe of a goat and a Faunus handing a cup to a ſatyr, and the heads of a ſea-horſe and an elephant, of marble; the buſto's of Licinius Valerianus, Apollo Thyanæus, a Grecian lady, Marcus Aurelius, Auguſtus, Cleopatra, &c. a large antique vaſe of alabaſter, adorned with *baſſo-relievo's*; a porphyry oval table ten *palmi* long, and four in its greateſt diameter, with Pegaſus ſtanding upon it. Here are alſo Venus and Vulcan painted in *freſco* by Giulio Romano, and the four Seaſons over the four doors by F. Fiamingo; the eleven moſt famous rivers in the world, and the aſſembly of the gods on the cieling, are both by the cavalier Lanfranco.

In the next apartment is to be ſeen a ſmall ſtatue of Julia Auguſta, with this ſhort inſcription:

*J. Aug. D. A. V. Ti. Imp. M.*

Other curioſities in this room are, a groupe of Fauſtina, with her favourite gladiator, and Cupid; the ſtatue of Pallas, four Egyptian idols, two of bronze, and two of Egyptian marble; a Cupid in a ſuppliant poſture, a ſmall braſs ſtatue of Auguſtus, with a globe in his hand; the ſtatue of Beliſarius, or rather of Diogenes, a ſmall bronze centaur, a ſmall groupe of Hercules encountering a lion, and an ox in black marble. The paintings are, a portrait of a ſultana, named Roſa, celebrated for her beauty; a Venus by d' Arpino; and ſeveral groteſque pieces by Scipio Gaetano and Padovanino.

The hermaphrodite, which gives a name to the next apartment, is an antique piece, and juſtly admired: it was found in digging the foundation of the church of S. Maria della Vittoria, where formerly were the Saluſtian gardens; the hands and legs are particularly admired: the marble matraſs, on which this ſtatue lies, is a beautiful modern addition by Bernini. Here is alſo a ſmall ſtatue of Venus lamenting her raſhneſs in clipping Cupid's wings, and another of the ſame goddeſs coming out of a bath; a table of touch-ſtone, nine *palmi* long, and four broad; a buſto of Antonina of bronze,

and

and thoſe of Fauſtina the mother of Ottacilla, Gordian, and Decius Valerianus, of marble. The ſtory of Suſannah is here painted by Salviati; and Venus and Cupid, together with a ſatyr on a touch-ſtone ground, by Titian.

In the third apartment ſtands a curious antique ſtatue of an Egyptian woman, the body is of black marble, and the head, hands, and feet of bronze. Here are alſo the following antiques, *viz.* a groupe of Bacchus and Silenus, Bacchus with a little ſatyr on his ſhoulders; a ſea nymph with a ſhell in her hand, Venus, Silenus, and Bacchus; the heads of Trajan, Galba, Livia, Berenice, and Helen in a *baſſo-relievo*, on the chimney-piece. The portraits of the prince and princeſs of Borgheſe are by Ferdinand Franz, beſides ſeveral other pictures by Gaetano.

The fourth apartment is adorned with a ſmall ſtatue of Harpocrates, a table of *brocadello*, with a ſmall groupe of the centaur Neſſus carrying off Dejanira; a looking-glaſs, with a frame five *palmi* long and three broad, made of flowered alabaſter, jaſper, *lapis lazuli*, and other precious ſtones, Cupid, a ſtatue of Niobe, by ſome ſuppoſed to be a Sibyl; a celebrated antique centaur, with a Cupid riding on his back; the buſto's of Gordian, Julia Mæſa, Nero, and Alexander Severus.

In another apartment is a marble ſtatue of Nero, when young, in a conſular habit, and with a golden *bulla* about his neck; the other ſtatue in the pretexta is Veſpaſian: betwixt theſe ſtatues ſtands a fine table of alabaſter: cloſe to a Chineſe bed in this room, are two Corinthian pillars by Michael Angelo, and a bronze *baſſo-relievo* of Alexander the Great; the ſtatues of two Fauni, and a Morpheus of touch-ſtone by Algardi; the heads of the conſuls Lucius Vitellius and Florianus; a fine porphyry baſon; Diana painted by Lorenzino di Bologna; our Saviour, with the Virgin Mary; and St. John, by Paſſignano.

In the next room are the heads of Livia Auguſta veiled, and a prieſteſs of Cybele; a modern ſtatue of a female Moor, with white drapery, and a child; the three Graces, cut out of a ſingle block of marble; Cneius Martius pulling the thorn out of his foot, a marble copy; two ſlaves, one lamenting his ſervitude, and the other rejoycing at the recovery of his liberty, emblematically expreſſed by a bird perched on his head; and a ſmall groupe of a ſatyr drawing a thorn out of the foot of a Faunus. On a table of alabaſter are two crabs of gilt bronze, and a petrified Fungus; a ſoldier

dier ſhewing the bloody rope of Pompey the Great to Julia his widow, over the door, was painted by Gentileſchi; the battle of Conſtantine the Great againſt Maxentius by d'Arpino, and the four landſcapes by Franceſco Bologneſe.

Another apartment contains the portraits of near ſeventy beauties of different nations, painted by Scipio Gaetano and Padovanino; a marble buſto of cardinal Borgheſe by Bernini, entirely worthy of that admirable hand, and a ſmall centaur.

Next to this apartment is a cabinet full of valuable ſmall pictures: The moſt diſtinguiſhed among them are the Virgin Mary, with an angel bringing her a baſon of fruit by Guido Rheni; God the father by d'Arpino; John the Baptiſt by Leonardo da Vinci; the three wiſe men of the eaſt by Albert Durer; a Madonna, with the divine infant, by Andrea del Sarto; and Curtius leaping into the chaſm, painted on a plate of ſilver, gilt.

The next apartment is alſo adorned with ſeveral ſmall pictures; among which are, our Saviour in his agonies on the mount of Olives by Paolo Veroneſe; Chriſt driving the buyers and ſellers out of the temple by Marcello Venuſti; St. Francis by Muziano da Breſcia; Joſeph ſold to the Iſhmaelites by Raphael; Apollo, with the Muſes, by Gaetano; and a flower-piece by Maria de' Fiori. Here are two pieces of Florentine moſaic, or inlaid gems, one repreſenting the intended ſacrifice of Iſaac, the other, the return of the ſpies from the promiſed land; a piece of alabaſter, naturally repreſenting a city, without the aſſiſtance of art, and two birds in moſaic work by Giacomo Provenzale; four beautiful ſmall tables of touch-ſtone, with abundance of other curioſities. Theſe two apartments, laſt mentioned, are not readily ſhewn, eſpecially to a numerous company; a foreigner's ſervant having, ſome years ago, clandeſtinely carried off a ſmall original picture, which, however, was recovered again.

On the ſtair-caſe, near the gallery, is a groupe of Hercules, when a child, ſtrangling two ſerpents with his hands, and a Faunus; with the buſto's of Meduſa, Brutus, Fauſtina, and Criſpina, all antiques.

The avenues about the houſe are adorned with the ſtatues of Auguſtus, Commodus, Lucius Verus, Galba, Claudius, Perſeus, Narciſſus, ſeveral gladiators, ſphinx's and *dii terminii*; a great number of buſto's, ſeveral pyramids and obeliſks of granate, &c.

Grotto. Near the wine-cellar is a delightful grotto, and in it a table three and twenty *palmi* in length and eight broad, of one piece of white marble inlaid with *brocatello*.

Curious water-works. Within the court of the garden pavillion, one ſees a ſurpriſing variety of water-works, cauſed by applying ſeveral water and pneumatic engines to one fountain, exhibiting a ſhower of rain and hail, a mizling rain, the ſun, a miſt, a hedge-hog, &c. Here is another grotto alſo, with variety of water-works, which are ſupplied by the aqueduct, from the Fontana di Trevi, that runs through this charming villa.

I am perſuaded you will not be diſpleaſed, that I have tranſcribed the following regulations relating to the garden of the villa Borgheſe.

*Villæ Burgheſiæ Pincianæ*
*Cuſtos hæc edico:*
*Quiſquis es, ſi liber,*
*Legum compedes ne hic timeas,*
*Ito quò voles, carpito quæ voles,*
*Abito, quando voles.*
*Exteris magis hæc parantur quam hero,*
*In aureo Seculo, ubi cuncta aurea*
*Temporum ſecuritas fecit,*
*Ferreas leges præfigere herus vetat:*
*Sit hic amico pro lege honeſta voluntas.*
*Verùm ſi quis dolo malo*
*Lubens ſciens*
*Aureas Urbanitatis leges fregerit,*
*Caveat ne ſibi*
*Teſſeram amicitiæ ſubiratus Villicus*
*advorſum frangat.*

'I, the keeper of the villa Borgheſe, give notice, that 'whoever thou art, if thou art free, thou needeſt not fear 'any ſhackles of the law ſhould reſtrain thee here: go where 'thou wilt, gather what thou pleaſeſt, and ſtay or go when 'it is agreeable to thee. All thou ſeeſt is rather for the entertainment of ſtrangers than of the owner; who, mindful 'of the inеſtimable freedom of the golden age, baniſhes from 'theſe tranquil manſions the rigid laws invented in the iron 'age: let good manners be the only law to be obſerved here. 'But ſhouldſt thou wantonly and deliberately break the 'golden rule that good-breeding dictates, beware leſt the

'pro-

'voked gardener ſhould alſo break through the bounds of 'civility and friendſhip.'

Among the fine ſtatues in the cavaliere Caſali's villa, on the Monte Cœlio, are a ſmall antique Venus, with a drapery from the waiſt downwards, in the ſame attitude with the Venus de Medicis, and Julia Mæſa, the mother of Julia Sœmia, and grandmother of Heliogabalus; this ſtatue was at firſt deſigned for the goddeſs of Chaſtity, on which account it has a veil on, and holes round the head, in order to fix a glory or radiant crown; and, with a child in its arms, it might very well paſs for the Virgin Mary. The other moſt remarkable ſtatues to be ſeen here, are, Mercury, Antinous, and a mutilated Juno without a head, but the drapery is greatly admired *. Villa Caſali.

The villa Ceſi in the Via Flaminia, belongs at preſent to the duke d'Aquaſparta, but affords nothing very remarkable, except a ſtatue of the city of Rome triumphing over the Dacians, in a ſitting poſture, with two captive kings; and two or three lions cut in Egyptian marble. La Villa Ceſi.

The villa Corſini, before St. Pancrace's gate, yields a charming proſpect, and is adorned with fine paintings, and a very elegant garden. Villa Corſini.

At the marquis Coſtaguti's villa, near the Porta Pia, are no leſs than forty-three different water-works, but they are but meanly contrived, and ſeem very puerile. However, the villa is worth ſeeing, on account of the ſtatues of Adonis, Trajan, Marcus Aurelius, Æſculapius, Hercules, Geta, Flora, &c. Here are alſo ſeveral pieces of painting by Guido Rheni, Titian, Tempeſta, Lanfranchi, Guercino, and d'Arpino; among which the diſcovery of Truth by Time is accounted the moſt valuable. Villa Coſtaguti.

The Farneſe gardens include the greateſt part of mount Palatine, and the grand entrance into them is from the Campo Vaccino. At the bottom of the *perron* or ſteps, are beautiful antique ſtatues of Julia Auguſta, and one of the Muſes, two of Mercury, Meleager, and a gladiator. At the top of the ſteps, in the grotto, is a beautiful fountain, and the ſtatues of Apollo, Mammæa, Plotina, Æſculapius, Marcus Aurelius, Commodus, and Lucius Verus. Here are alſo two ſtatues of captive kings in chains, that of Poppæa, Nero's empreſs, with a countenance over-clouded with grief, The Farneſe gardens.

* See Richardſon's Treatiſe on Painting and Sculpture.

which is finely expreſſed; Otacilla, Fauſtina, and Livia Auguſtus's empreſs. Many of theſe antiques, with other fine pieces of marble, and *baſſo-relievo's* were taken out of Veſpaſian's amphitheatre, by order of Paul III. who was of the Farneſe family. In the year 1721, a diſcovery was made here of Auguſtus's baths, or at leaſt thoſe of the Auguſtan family, with a ſuperb *façade* entire and without damage; but this, together with other curioſities dug up at the ſame time, was, during the ſeſſion of a conclave, carried away to Parma *. The ſearch after remains of antiquity is vigorouſly carried on here, and their pains are not only rewarded with porphyry, *ſerpentine*, *giallo antico*, and other curious ſorts of marble, but with ſeveral entire ſtatues and pillars; for, indeed, few ſpots can be more promiſing than this, the imperial palace having formerly ſtood here. Several ſtatues of Venus have been brought to light from among the ruins of Nero's baths, as it is ſuppoſed; and a few years ago four hundred of that emperor's coins were dug up in the Sala Neronis. As they are now digging in ſearch of antiquities, the upper part of the garden exhibits a confuſed ſcene of fragments of pillars, *baſſo-relievo's*, and ſtatues of oriental granate, alabaſter, porphyry, &c. Here is a pompous inſcription, which was ſet up in the year 1726, in honour of the duke of Parma for his fine taſte, and liberality, in embelliſhing theſe gardens. On the declivity of the hill, towards St. Theodore's church, ſeveral very lofty cypreſs trees have been planted, which have a fine effect. In the vaults are depoſited the ſeveral parts of the ſuperb triumphal arch, which, on a new pope's taking poſſeſſion of the Lateran church, is erected before theſe gardens. Nothing can be more grand, than the view from this hill, of ſo many noble ruins, as the temples of Janus, of Romulus and Remus, the Circus Maximus, the Roſtra, the capitol, the temples of Veſta and Peace; and beyond theſe the Campus Vaccinus, which fills the mind with a pleaſing melancholy. Formerly the weekly meeting of the Arcadians was held in theſe gardens, and the rules and orders of that academy are ſtill to be ſeen here cut on marble; but at preſent they meet in the villa Ginnaſi, on mount Aventine, not far from St. Sabina's church. The Arcadian academy was eſtabliſhed for the improvement of poetry: Latin and Italian poems being here recited and cri-

Auguſtus's baths.

* Plates of this *façade*, and of the cieling-pieces, painted in *freſco* in ſome of the rooms, are to be ſeen in Montfaucon's antiquities.

ticized

ticized; and from a diviſion among the members, ſprung the Academia de' Quirini.

How happily ſeveral members of the Arcadian academy have ſucceeded, may be ſeen in their lives; of which a very elegant and judicious account has been publiſhed, which is a work well worth the peruſal of all lovers of polite literature: but the great number of theſe ſocieties (there being ſcarce a city in all Italy without one or more) has had a very ill effect on their reputation, being thus grown too common, and ſunk in the public eſteem, and conſequently their memoirs and performances not always becoming a learned academy. The Italian language, however, is greatly indebted to the Academia della Cruſca at Florence.

In prince Ghigi's garden in the Via Felice, on the Viminal mount, are to be ſeen a great variety of fountains and water-works, but not kept in good order: ſome of the latter are contrived to put tricks upon ſtrangers. The collection of curioſities are depoſited in a particular apartment, and conſiſts chiefly of arms and weapons uſed by different nations; among which are the carbines preſented by the emperor to the conſtable Colonna, and given by the latter to this family. They are inlaid with gold, and ſtudded with Bohemian granate, and are valued at three thouſand *ſcudi*, or crowns. In this muſeum are alſo a muſket with a ſilver barrel, another, which, with once loading, may be fired twenty times, and ſeveral Turkiſh ſtandards and horſe-tails, the ſkin of a Turk, and Indian hammocs made of the rind of a tree; an apron of peacock's feathers, being the modeſty-piece of an Indian lady; and a ſhirt, with ſeveral ſentences of the Alcoran woven in it, worn by ſome ſuperſtitious Turks as an amulet in battle; the mummy of an Egyptian queen, brought hither at the expence of four thouſand crowns; a ſnake eleven feet long and two ſpans thick, found in the Campania di Roma, &c. Villa Ghigi.

The remarkable antiquities here, are, a bronze Diana, with three faces, and a Priapus Sonorus, a very obſcene idol worſhipped by married women among the ancient Romans; a golden antique *bulla*, worn as a mark of nobility, with CATVLLVS on it in raiſed letters; the three *Parcæ*, or Fates, in bronze; a tripod uſed in ancient ſacrifices, ſome unknown idols, and ancient footſtools of inlaid work; a very ſmall marble head of Commodus, on an agate pedeſtal; a ſmall *lapis lazuli* buſto of a king, a head of Trajan; and, which is the moſt valuable curioſity belonging to the palace, Antiquities.

a buſto of Adrian, of red jaſper, a moſt beautiful gem, with deep red ſpots on a green ground, &c. The ſmall ſilver coin ſhewn here as one of thoſe which Judas received for his treachery, with a head in *relievo*, and on the reverſe a flower, is very probably a Rhodian, or Parthian piece. A ſilver ſhekel likewiſe ſeen here, is about the bigneſs of a ſpecie dollar. Here are alſo the following curioſities: a beautiful *baſſo-relievo* of the nativity of Chriſt, on marble, with a border of jewels, and another exquiſite *baſſo-relievo* of a battle, in ivory; a pretty piece of ſculpture, in wood, repreſenting a ſhepherd, his flock, and Cupid over him; and ſeveral medals and *cameo's*; the armour and horſe-furniture of the unfortunate Frangipani, beheaded at Vienna; a buſto of Alexander VIII. of the Chigi family by Bernini; and Pius the ſecond's ring, ſet with a very fine ruby.

Among the paintings are to be ſeen a portrait of Pius V. by Carlo Maratti, the battle of the giants againſt the gods by Brandi, Venus by Padovanino, two perſpective views by Cadazza, a copy of Titian's martyrdom of St. Peter, and a dead Chriſt by Albert Durer.

La Villa del Papa Giulio III.

The villa of Julius III. without the Porta del Popolo, at preſent belongs to the apoſtolic chamber, and is the place where foreign embaſſadors alight when they make their public entry. It was built by the celebrated Vignola, who liked the deſign ſo well, that he has given a plate of it in his book of architecture. In the portico are ſeven antique bronze heads. The gallery in the front of the palace is painted with feſtoons, &c. by Raphael.

Villa Giuſtiniani.

The villa Giuſtiniani ſtands on a pleaſant hill facing the Porta del Popolo. Among other remains of antiquity, here is a very large marble ſtatue of the emperor Juſtinian, from whom this family would be thought to have deſcended; and likewiſe the Palmyrean inſcription, *Diis Malachbelis*, &c. which has already proved a matter of great perplexity to ſeveral profound antiquarians. I cannot omit alſo the following epitaph to be ſeen here:

*Hic ſita eſt AMYMONE MARCI, optima & pulcherrima, Lanifica, Pia, Pudica, Frugi, Caſta, domiſeda.*

'Here lies Amymone [the wife] of Marcus, a woman of 'great beauty and goodneſs, pious, chaſte, modeſt, induſ'trious, and frugal, who ſeldom wandered from home, or 'neglected her domeſtic affairs.'

Some

Some of the ſtatues have been removed to the Giuſtinian gardens on mount Cælio.

The villa Ludoviſia, on mount Pincio, is now in the poſſeſſion of prince Piombino. The viſta's in the gardens are very beautiful, and adorned with ſtatues, vaſes, and *baſſo-relievo's*. Twenty-four large urns are placed round the palace, in the form of an amphitheatre; but there is no getting a ſight of the apartments, for which ſome frivolous excuſes are made by the ſervants. Villa Ludoviſia.

The villa Mattei nel Monte Celio alla Navicella owes moſt of its ſplendor to the duke Ciriaco Mattei, who left ſix thouſand *ſcudi* a year for repairs and improvements to be made in this villa, beſides thoſe he made in his life-time. In the grand avenue facing the houſe are above ſeventy ſmall ſtone coffins or tombs, and urns, with inſcriptions; two of which, at the front of the houſe, are very large, being near ſix feet high, and of a circumference in proportion. Neither the fountains nor the ſtatues on them are of any great beauty. The labyrinth is but mean, and had formerly a ſtone in the center, with a ridiculous diſtich engraven on it, which has been prudently removed. Villa Mattei.

In the theatre, as it is called, is a granate obeliſk (conſiſting of two pieces joined together) which is thirty-ſix *palmi* high. It formerly ſtood in the Campus Martius, and towards the top is embelliſhed with ſeveral Egyptian hieroglyphics. Here is likewiſe a large buſto of Egyptian marble, about which, as in many other articles, the antiquarians cannot agree. De Seine will have this buſto to be deſigned for Jupiter Ammon, Ficoroni aſſerts it to be Alexander the Great, and Montfaucon is no leſs poſitive of its being the head of Serapis. A large ſtone tomb, or bathing-veſſel, with a *baſſo-relievo* of the nine Muſes and two male figures is to be ſeen here; the length of it is ten, the breadth four, and the depth about five *palmi*. That it is a ſarcophagus is concluded chiefly from this inſcription ſaid to be legible on it:

*Pinarius Panteros Oppiæ Lubiæ Mirſinæ.*

Though I could make out no ſuch words. This veſſel ſerved Filippo Neri more than once for a pulpit. In another part of the garden is a large pillar of oriental granate, with a bronze eagle crowned on the top, which is the Mattei arms. Near this villa are the ruins of the Claudian aqueduct, which

which ſtill ſhew what a noble work it muſt have been when entire.

In the portico of the houſe are two ſmall porphyry ſtatues, and a buſto of Nero; and in the firſt apartment a maſterly groupe of Apollo fleaing Marſyas by Olivieri Romano, antique ſtatues of Marcus Aurelius, Brutus, Plenty, Antoninus Pius, Commodus on horſeback, and Hercules-like, with a lion's ſkin thrown over his ſhoulders, and Seneca; a bronze horſe caſt by Pollajuolo, a curious buſto of Penthefilea queen of the Amazons, Jupiter Ammon of Egyptian marble, and another Antoninus Pius.

In the ſecond apartment the moſt attracting objects are, the ancient ſtatues of Antinous, of Venus coming out of a bath, a ſatyr drawing a thorn out of Silenus's foot, Ceres, Silenus riding on an aſs, and Friendſhip in the figure of a beautiful naked woman, pointing at an inciſion in her breaſt, as an emblem of candour; this piece is the work of the above-mentioned Olivieri Romano, and is bigger than the life. It was a preſent from Virginio Urſini to Cyriaco Mattei, as appears from the inſcription:

*Virginius Urſinus Cyriaco Matthæjo.*
*Amicitiæ Monum.*
*Statuere illuſtrius me ipſâ Amicitia non potuit.*
*M. D. C. V.*

'The Memorial of the friendſhip of Virginio Urſini for 'Cyriaco Mattei; and a nobler monument than this friend-'ſhip itſelf could not erect, 1605.'

Here are alſo three ſleeping *Amorini*, or Cupids, cut out of one block; Plotina, Adrian's empreſs, whoſe head is extremely admired; two pillars of *nero giallo antico*, and two of *nero bianco*; a fine table of green porphyry, and a noble antique eagle of white marble.

In the third room are, a very curious table of inlaid gems, a view of Conſtantinople drawn with a pen, a very curious groupe of the buſto's of Brutus and Portia, the buſto's of Marinus and Ælius Cæſar, and two large heads maſked.

The fourth apartment contains the ſtatue of Lucius Verus of a very extraordinary kind of marble, a buſto of Tiberius, two fine pillars of green marble, and a head of Cicero, accounted the beſt likeneſs extant of that great orator; though the noſe, the lips, and the chin have evidently been ſupplied by

by a more ſkilful but later hand. Here are alſo the ſtatues of Ceres, Agrippina, an ancient monument with an inſcription, and a large vaſe of oriental alabaſter, or African marble.

The fifth apartment exhibits a buſto of Serapis of a ſort of touch-ſtone; antique buſto's of Marcus Aurelius with a vale on his head, of Lucius Verus, Antoninus Pius, Adrian, Geta, Lucilla, Fauſtina, and Caracalla; a large ſtatue of Lucius Verus, another of Andromeda, an equeſtrian ſtatue of Adrian, and the head of a Coloſſus, which in proportion muſt have been ſixty-four feet high, for this head is eight feet at leaſt.

But the moſt curious piece in this villa, if not the fineſt antique ſtatue in all Italy, is that of Fauſtina, or rather Livia Auguſta. This ſtatue has a blooming countenance, full of majeſty and mildneſs, and is in all its parts unexceptionable. On the outſide of the houſe is alſo an excellent ſtatue of Julius Cæſar, in a conſular habit, aſſiſting at a ſacrifice. Remarkable ſtatue of Fauſtina or Livia.

The Monte Pincio (formerly Colle degl' Horti) is ſo called from a palace on it belonging to the ſenator Pincio; but its ancient name was Mons Collatinus, and at preſent, from a church built upon it, ſome call it Monte della Trinità. One of the principal ornaments of this hill is the villa Medica, or the great duke of Tuſcany's palace; but this fine ſeat is not kept in a manner becoming its owner. On the door is ſhewn the mark of a cannon-ball ſhot from the caſtle of St. Angelo by queen Chriſtina. The firſt room contains eighteen fine antique pillars, of which four are of *verde antico*, two of *alabaſtro cotognino*, and two of *breccia*; a groupe of a ſatyr teaching a youth, probably Bacchus; four ſtatues of that god, two ſons of Niobe, and a ſorcereſs on a ſea-horſe in white marble; the buſto's of Livia, Tullia, Julia (Titus's conſort) Martiana, Seneca, Lucius Verus, Vitellius, and two of Antoninus Pius, one of which is a maſterly piece. Villa Medica.

In the ſecond apartment is an admirable ſtatue of Apollo, of which it is ſufficient to ſay, that ſome have equalled it to the Belvedere Antinous and the Venus of Medicis. The two other ſtatues of Apollo to be ſeen here in the ſame attitude, are not comparable to it. Marſyas bound to a tree is alſo a very valuable antique; here are likewiſe two beautiful ſtatues of Venus, one kneeling, and the other, which is the more modern of the two, ſtanding erect on a ſhell; antique ſtatues of Ganymede, Cupid, Faunus, Hercules, and a good ancient copy of the Farneſian Hercules; a table of gems in Floren-

Florentine-work, ten *palmi* long, and ſix broad, with an oval of flowered alabaſter in the center. The deſigns on a table inlaid with cryſtal are indeed attributed to Michael Angelo, but are certainly the work of a meaner hand, and no more his than the celeſtial globe in the adjoining room, which is likewiſe ſaid to be made by that artiſt. The paintings to be ſeen here are, Chriſt led to his crucifixion, by Gaetano; the Virgin Mary with the child Jeſus, St. John and St. Joſeph, by Titian; and ſeveral other pieces by del Sarto, Baſſano, and Tempeſta. Here are alſo the marble buſto's of Petronia, Sabina, Plotina, and Leo XI. who was of the houſe of Medicis.

In the third room, beſides the celeſtial globe mentioned above, are two tables of flowered alabaſter, and another of alabaſter and inlaid Florence-work. This and the next apartment are adorned with ſeventy-two portraits of eminent perſonages of ſeveral nations. Over the door ſtands a marble head of Jupiter Ammon; and above it the ſea engagement at Lepanto, painted by Tempeſta.

In the colonade before the garden are four noble pillars of *cipolino*, and ſome others of oriental alabaſter; a marble vaſe five or ſix feet high, adorned with a *baſſo-relievo* of the ſacrifice of Iphigenia, and the ſtatues of ſix Sabine matrons, one of which is a maſterly piece. The front of the houſe towards the garden is decorated with ſeveral *baſſo-relievo's* repreſenting Hercules fighting with a lion, ſacrifices of ſeveral kinds, and with forty ſtatues and buſto's. On the ſteps ſtand two lions; that on the left-hand as you come from the houſe is the beſt, though a modern piece; one of the fore-feet reſts on a red and white marble ball, and under it are theſe words:

*Opus Flaminii Vaccæ Romani,*

'The work of Flaminius Vacca, a native of Rome.'

Here are alſo the ſtatues of Silenus, with Bacchus or Saturn; of Mercury and Mars, or a gladiator, all three by a modern hand, and of bronze; three kings of porphyry; and farther up, near the garden, a fourth of the ſame ſtone. In the garden is a remarkable ſtatue of Venus upon a fountain, and in another place a ſtatue of Rome triumphant, in a ſitting poſture; two large vaſes of oriental granate, which formerly belonged to Titus's baths, and were placed here by cardinal Alexander de Medicis; two large maſked heads

by

by Michael Angelo, and an obelisk of Egyptian marble, embellished with hieroglyphics: but the finest piece of all is a dying Cleopatra, which is an exquisite statue about three times as large as the life, with a viper twisting itself round her arm; it exactly resembles that in the Vatican. According to Plutarch, such an image of Cleopatra was the most distinguished part of Augustus's triumphal procession;* that image was probably the original, of which this statue is a copy.

On the other side of the garden is a groupe of Niobe with her children, and Diana and Apollo shooting arrows at them: The number of figures in this groupe are fifteen, besides a horse standing upon a rock. The whole is cut in marble, and one of Niobe's sons is of Parian marble. Her daughter endeavours to shelter herself behind her mother; but none of these figures have escaped the injuries of time. Most of them are as big as the life, and Niobe is much bigger: they were dug up without St. John's gate, together with the gladiators now in the Tribuna at Florence. Pliny, in his *Hist. Nat. lib.* xxxvi. *c.* 5. says, that it was not known whether the groupe of Niobe and her children in the temple of Apollo Sosianus at Rome was the work of Praxiteles or Scopas; but there is no certainty that this Niobe in the villa Medica is the original mentioned by Pliny, and much less is the skill of Praxiteles or Scopas to be judged of by this performance. And though Pliny had been more particular in his description, and the Niobe of Medicis had corresponded with it, this would not absolutely decide the point; many copies being made by the ancients from one admired original, and at present not distinguishable from it. The poetical fable of Niobe is related in the sixth book of Ovid's Metamorphosis. Groupe of Niobe.

The villa Montalta, planned by Sixtus V. when cardinal, has lost a great deal of its beauty since it was sold, in the year 1696, to cardinal Negroni: however, the garden still affords some good walks, and a few water-works. Near the great canal is an elegant fountain, by Bernini, adorned with an image of Neptune, standing betwixt Apollo and Mercury. Round the court of this house, which stands in the middle of the garden, are several ancient earthen urns; and near the entrance are two statues of Marcellus and Ma- Villa Montalta or Negroni.

* Cap. 109. *In triumpho Cleopatræ imago, & anguis brachio inhærentis illata est.* 'In the triumphal procession was carried a statue of Cleopatra, with a viper fastened on her arm.'

rius ſitting on *ſellis curulibus*, or ivory chairs, which, according to a Greek inſcription, ſtill legible, were cut by Apollonius. Of the antiques in the apartments, the moſt remarkable are, the goddeſs Nænia in marble, and the buſto's of Geta, Severus, Druſus, &c.

Villa Pamfili.

Prince Pamfili's villa (which is alſo called Belreſpiro) on mount Janiculus, without the Porta Aurelia, is one of the fineſt villa's near Rome, and particularly pleaſant in winter; its walks, groves, and avenues conſiſting entirely of ever-greens. Here is a mall four hundred and ſixty common paces in length, a ſpacious open lawn for carouſels, and a plantation of pine-trees, deſigned as a ſhelter for deer. In a round area, before the north-ſide of the palace, ſtand the buſto's of the twelve Cæſars, with an antique *baſſo-relievo* under each of them; the water which play from the wall againſt every one of theſe buſto's gives this place a delightful freſhneſs in ſultry weather. The flower-garden is expoſed to the ſouth; and at the end of it is a large fiſh-pond: it is alſo adorned with the ſtatue of Alexander the Great, and ſeveral curious antique pieces of ſculpture. Among theſe are, the heads of Nerva and Tullia, the ſtatue of an Hermaphrodite, and the tomb of Diadumenianus, a ſon of the emperor Severus Maximus: ſome of theſe have been given away from this palace to the Albani family, beſides ſeveral fine paintings carried from this, in order to embelliſh the Pamfili palace within the city; however, a curious eye may ſtill meet with variety of entertainment here.

The out-ſide of the palace is adorned with *baſſo-relievo's*, buſts, and ſtatues; particularly the buſto's of Vitellius and Claudius over the grand entrance. In the firſt apartment are, the ſtatues of Seneca, Venus, and Diana, the buſts of Tiberius, Claudius, and Veſpaſian, and the modern ſtatues of Innocent X. and a Bacchanalian by Giulio Romano. On the left-hand is the chapel decorated with a fine altar-piece, repreſenting the Virgin Mary, painted by Caravaggio. In the ſecond apartment are to be ſeen a very grand urn of oriental alabaſter, the ſtatues of a veſtal virgin, and Caius Marius, and two ſmall but beautiful pillars of oriental jaſper, with the head of Titus on one, and of Domitian on the other. The third apartment is adorned with fine pillars of green, black, and brown marble; the ſtatues of Julia Auguſta and P. Clodius; a curious table of inlaid gems, with

ſeveral

ſeveral portraits by Giorgione, and Noah's ark by Baſſano. In the fourth apartment, on another table of inlaid gems, ſtands a curious porphyry vaſe, with a cover of the ſame. Here are alſo the marble ſtatues of Bacchus, Julia, Apollo, and Faunus; the fable of Andromeda, an exquiſite *baſſo-relievo*, and the buſts of Brutus, and an old woman, by ſome thought to be the goddeſs Nenia, by others a Sybil of porphyry. Among the paintings are three portraits of the Virgin Mary by Raphael, Perugino, and Guido, and that of a young lady named Beatrice, of the houſe of Cenci, who was beheaded for parricide. This was Gaetona's laſt performance. In the fifth apartment are to be ſeen five pictures by Manciola, a Fleming, repreſenting the moſt remarkable diverſions at Venice, and near it Chriſt apprehended in the garden, on the mount of Olives; which is one inſtance among ſeveral of the want of due attention to propriety, in diſpoſing the paintings in the palaces of Italy, by thus intermingling ſolemnity and farce. In the round parlour ſtand two pieces of ordnance, caſt at Venice, and the ſtatues of Diana, Adonis, a gladiator, with the buſto's of Fauſtina, Severus, Galba, and Julius Cæſar.

In the firſt chamber of the upper ſtory are to be ſeen Cain killing Abel by Guercino, a Carità by Valentin a Frenchman, and a Faïna, or Marten cut in marble by Bernini. In the ſecond apartment are, a large ſea-piece of a ſtorm and ſhip-wreck by Tempeſta; a marble buſto of Julia, Auguſta's daughter; the heads of Marius, Marcus Aurelius, and of Nerva, the only one in Rome of that emperor, with a ſmall red marble ſtatue of Bacchus. The third chamber contains three battles, one painted by Antonio Valle, and the other two by Manciola. On the cieling is a naked Venus drawn in her car, by Sacchi; but the late prince Pamfili had the nudity of the goddeſs covered by a thin drapery, and by the help of plaſter, the ſtatues in this villa were alſo rendered leſs offenſive to modeſty. Theſe amendments were made at the inſtigation of the Jeſuits, who were endeavouring to make that prince their own; but this reformation proved of a ſhort continuance, and the prince reſolved to have matters put upon the old footing again. Hereupon a ſecond alteration was made where it was practicable, which did a great deal of damage to the ſtatues, &c. By the ſame kind of falſe delicacy, the naked *Venus à belles feſſes* in the gardens of Verſailles has ſuffered not

not a little; for Madame de Maintenon's * modeſty being offended at it, a drapery was ſuper-added, by which means, ſome pieces from this delicate ſtatue were broken off.

In the third apartment are the ſtatues of Flora by Algardi, a Grecian queen, Bacchus, and Antinous; ſeveral groupes of boys at play, by Algardi, and a fine inlaid table.

The fourth is adorned with ſome good paintings by Baſſano, the river Nile of Egyptian marble, a marble head of Pappirius, and a table of *lamachella*. . . .

The fifth and laſt room has in it two pictures by Paolo Veroneſe, Taddeo Zuccaro's family by himſelf, with ſome other good paintings; the buſto's of Vallerian, Veſpaſian, Domitian, and Mammæa, with an old ſtatue of a Præfica, or one of thoſe women who were hired by the ancients to weep at funerals; a ſet of creatures to whom what the poet harſhly ſays of the whole ſex is perfectly applicable:

*Ut fierent, oculos erudiere ſuos.*

'Falſe tears they ſhed when'er occaſion calls,
'And teach their eyes to weep.' ——

Among the ſtatues on the ground-floor are Cybele riding upon a lion, Diana, Hercules, one of the Muſes, an Hermaphrodite, and a marble groupe of Jacob wreſtling with the angel by Algardi. From the ſame artiſt's hand alſo came the braſs buſto's of Innocent X. of the houſe of Pamfili, and of the famous donna Olympia Maldachini (his holineſs's ſiſter-in-law, and grandmother to Giov. Battiſta Pamfili, &c.) Here are alſo the ſtatues of Meleager, Ceres, Diana, Titus, and Diadumenus. This villa, with the gardens, &c. is above five Italian miles in circuit, and was built from a deſign of Algardi; a particular deſcription and account of it may be ſeen in a work called *Le Statue e veduta della Villa Pamfilia intagliate in acqua forte da Domenico Barriera, libro in 84 fogli & mezzi fogli Imperiali.* The conduit of the Aqua Paolina paſſing through it to the Aurelian road is a great conveniency, and ſupplies the waterworks.

* I do not know whether the author was miſinformed in this particular; it being the general opinion in France, that this was done at the deſire of the late duke of Orleans, who had ſeveral pictures at Palace Royal painted black on the ſame account.

This

This beautiful villa ſtands without the Porta Pia, and was built in the year 1717 by cardinal Giovanni Patrizio. The walks are advantageouſly diſpoſed, and the houſe is of the moſt elegant architecture. One of the rooms is very naturally embelliſhed all over with grotto or ſhell-work. In the upper apartments are a great number of fine copper-plates and pictures; and among the latter are the battles of Prague and Leipzig on canvas. Villa Patrizia.

The duke de Strozzi's villa on the Viminal mount, for its fine avenues and ſtatues, is very well worth ſeeing. Among the latter is a modern piece of Adam and Eve, and a ſmall elegant ſtatue of St. Laurence by Bernini. Villa di Strozzi.

There is one great defect in the Italian gardens, *viz.* the want of gravel for the walks, the materials of which are little better than ſand; but this is in ſome meaſure counterbalanced by leaving ſeveral ſpots free from artificial improvements, where nature diſplays its beauties, and as the poet expreſſes it, General remarks on the Italian gardens.

> 'Wantons as in her prime
> 'Wild beyond rule or art, enormous bliſs!'

Indeed forced elegancy and artificial regularity, which as it were bear the marks of the rule and compaſs, afford no laſting and real entertainment. Hence it is that the Dutch gardens, with all their minute decorations, ſoon tire the eye. The gardens of Verſailles are ſuch a ſcene of magnificence and beauty, that at firſt they are never viewed but with aſtoniſhment; and the French, when they ſhew thoſe gardens, may well take upon them to ſay, * 'Our king

* Poſſibly never any prince had ſuch a reliſh for the groſſeſt adulations as Lewis XIV. of France. The following diſtich on the building of the Louvre, is, among many others, a glaring inſtance of it:

*Par urbi domus eſt, urbs orbi, neutra triumphis*
*Et belli & pacis par, Ludovice, tuis.*

'This palace is equal to a city, this city reſembles a world; but thy 'actions, magnanimous hero, are far ſuperior to theſe.'

That monarch, however, was highly delighted with this piece of flattery; but that nature is not to be forced, Lewis found to his coſt, in the canal of Languedoc, which never anſwered the deſign of the incredible ſums expended on it.

'is

'is the only prince who can force nature. †' But this artificial and ſumptuous ſplendor ſoon palls; and moſt people of taſte, for a pleaſant walk, prefer Marley, where art has not excluded nature, but the beauties of each are as it were placed in contraſt.

## LETTER LIV.

### Of Tivoli, Freſcati, &c. and the Country about Rome.

SIR,

THE country about Rome is pleaſant; but, like the reſt of the eccleſiaſtical ſtate, thin of inhabitants, the melancholy conſequence of the want of trade, the multitude of monks and eccleſiaſtics, the rapacity of miniſters and papal families, who, during their temporary grandeur, enrich themſelves at any rate. Along the delicious plains betwixt Rome and Tivoli, Freſcati, Veletri, &c. neither town nor village is to be ſeen; ſo that, in harveſt-time, the peaſants of Viterbo, Perugia, and the mountainous parts of St. Peter's patrimony, reſort thither to help the few wretched inhabitants to get in their corn. What gives this country a worſe appearance is, that the mountainous parts, on account of their ſalubrious air, and coolneſs in ſummer, are generally choſen for building, preferably to the dry ſcorched plains.

Freſcati ſtands on a mountain, about twelve Italian miles from Rome. In the way thither are to be ſeen the ruins of the Claudian aqueduct, of the emperor Gallienus's country ſeat, and the tomb of Alexander Severus, in which was found the coffin of that emperor, at preſent depoſited in the capi-

† A certain gentleman converſing, at Verſailles gardens, with a Frenchman, upon the different methods of laying out gardens; and giving the preference to natural beauty, the latter anſwered, *C'eſt bon pour un petit particulier, mais un Roy de France doit forcer la nature.* 'That may do 'well enough for a private gentleman; but a king of France ought to 'force nature.'

tol,

tol, and in the coffin that famous urn now to be ſeen in the Barberini library. Freſcati is ſituated on or near the ſame ſpot where the ancient Tuſculum ſtood, and derives its name from the arbours or tabernacles built by the inhabitants of Tuſculum, when their city was demoliſhed, in the pontificate of pope Celeſtine III. *A. D.* 1191. This charming place is at preſent the ſummer-reſidence of ſeveral perſons of the firſt rank, who have not only ſplendid palaces and gardens here, but have taken the advantage of this favourable ſituation among hills for making very grand water-works, ſuch as would make a figure even at Verſailles; and I cannot but impute it to ſomething worſe than want of judgment, that the ſeats of the Roman nobility at Freſcati have been ſpoken of by travellers with a contempt which they little deſerve. Tuſculum.

In the ſhort account which I purpoſe to give of them, I ſhall begin with the villa Aldobrandini, or the Belvedere, which is remarkable for its fine water-works. They form a kind of theatre, and a braſs globe ſupported on the ſhoulders of Atlas, ejects water on all ſides. Near this ſtatue are a tyger and a lion fighting, and the water iſſuing from the mouth and noſtrils of the former exactly imitates the ſnarling of that animal when enraged. The column of water in the center of the fountain riſes to the height of ſeventy-four *palmi*, and is attended with a noiſe like the whizzing of ſky-rockets. Here is alſo a Faunus, or Polypheme (near which are ſeveral other ſtatues and five *baſſo-relievo's*) playing on one of the ancient paſtoral-pipes, conſiſting of ſeveral unequal reeds, and a Centaur blowing a horn, which is ſaid to be heard for four Italian miles. The water which ſupplies theſe curious works is brought hither from a ſpring ſix miles diſtant from this villa. In an arched hall here, is alſo to be ſeen mount Parnaſſus, with Apollo, the Muſes, and Pegaſus; the muſic of the choir proceeds from an artificial cuckow, and an organ with variety of ſtops put in play by water, as is another placed before the theatre. The keys of theſe inſtruments are moved by braſs pins fixed in a cylinder, which turns on its axis by means of a water-mill. Near mount Parnaſſus ſtand the ſtatues of Corinna and Sappho, and on the ſides or walls of it, Apollo's chief adventures are painted in *freſco*. Over the door within is this diſtich: Villa Aldobrandini.

*Huc ego migravi Muſis comitatus Apollo,*
*Hic Delphi, hic Helicon, hic mihi Delos erit.*

'Hither reſorts with me * each tuneful Muſe;
'This ſhall be Delphos, Delos, Helicon,
'And all our pleaſing haunts ſo fam'd of old.'

This curious ſaloon is paved with fine ſmall ſtones curiouſly arranged, and repreſenting flowers, foliages, and birds; and in the center of the pavement is a hole, over which a light globe, or ball, is kept in a perfect equilibrium, at the diſtance of a ſpan from the floor, only by the impetus of the air forced up by water through the hole. The caſcade conſiſts of ſixty-five ſteps, and on both ſides are tortoiſes, dolphins, and other aquatic animals, cut in ſtone, and ſpouting water at each other. In the garden, not far from the caſcade, is a fine wilderneſs, with ſeveral ſhady narrow walks in it. The cielings of the apartments in the houſe are painted in *freſco* by d' Arpino. This villa at preſent belongs to prince Pamfili, who, to avoid the expence and fatigue of being crowded with viſitants, ſeldom reſides here.

Palazzo Falconeri at Fraſcati.

The palace of Signior Horatio Falconeri has a beautiful *façade*. Under the altar of the chapel belonging to this palace is depoſited the bare ſkeleton of St. Alexis Falconeri, in a white ſhroud, where there is a monument erected in honour of him, over-againſt that of the beautiful Giuliana of the ſame family. The apartments are adorned with ſeveral good paintings, and afford a very agreeable proſpect.

Villa Taverna.

The villa Taverna belongs to the Borgheſe family, and is ſituated ſomething lower than that of Monte Dragone, where Paul V. uſed often to reſide, and the cardinals, princes, and embaſſadors who wanted an audience of his holineſs, were lodged at Taverna. The Borgheſe family at preſent generally ſpend the autumn and winter here, as the air is accounted more healthful than that of Monte Dragone.

Monte Dragone.

This laſt palace ſtands on an eminence, at the end of a very beautiful avenue. At the entrance are theſe oſtentatious motto's:

* Apollo.

*Theſſala*

*Theſſala quid Tempe, quid quæris Adonidis hortos*
*Hæc tibi pro tunctis Villa Draconis erit.*

'Theſſalian Tempè and Adonis' groves
'No more ſhall charm, but yield to this receſs.

And farther on:

*Heſperidum noſtris quantum viridaria cedunt,*
*Cuſtos eſt tanto mitior ore Draco.*

'Heſperian groves are far ſurpaſs'd by theſe;
'No monſter guards this rural calm retreat.'

Some idea may be formed of the largeneſs of this palace from the number of its windows, which are no leſs than three hundred and ſeventy-four; and from one of them the noble owner has a proſpect of his own eſtate, to the amount of ſixty thouſand *ſcudi*, or crowns, a year. In the apartments are to be ſeen a braſs buſto of Paul V. and a white marble one of cardinal Scipio Borgheſe; a ſmall wooden crucifix cut by a man who was born blind, the Lord's-ſupper by Caraccioli, the victory of the arch-angel Michael by Perugino (the dragon being repreſented with a woman's head, copied from the portrait of a certain lady) the ſcourging of Chriſt, and a Madonna, both by Titian, with other valuable pieces. Here is alſo an antique ſtatue of Bacchus when a boy, the head is by Bernini, who has made the like addition to twelve other ancient pieces. One apartment here is filled with portraits of eminent perſons. In the great gallery ſtand two gigantic buſto's, the largeſt is that of Fauſtina, the other of Antinous; ſeveral animals painted by Pioli, whoſe pencil produced the large piece of Orpheus with his lyre among the beaſts. This gallery opens into a fine portico adorned with pillars, deſigned by Vignola, where, and in the little garden adjoining to it, are ſeveral curious ſtatues, buſto's, and fountains.

Here is a proſpect of the environs of Rome, quite as far as the ſea; and here I cannot wholly omit the ſtory of an unfortunate mother and daughter of the family of Cenci, whoſe portraits are ſhewn in one of theſe apartments. The father of the latter was ſuch an abandoned wretch, that he

Melancholy ſtory.

could not refrain from acts of brutal, and even unnatural luſt with his wife in his daughter's preſence, and made ſeveral violent attempts on her perſon alſo. To put a period to ſuch indignities, ſhe had recourſe to a moſt deſperate attempt which her father's horrid villainy prompted her to. She concealed two aſſaſſins in her chamber, who were to murder her father in his ſleep; but when the dreadful moment came, the two villains were ſeized with fear, or ſudden remorſe, and ſhewed a reluctancy to perpetrate the murder. Upon this, the daughter, in a tranſport of rage, ſnatched a *ſtiletto* from the hands of one of the aſſaſſins, and ſtabbed her father as he ſlept, who expired amidſt a deluge of blood. This dreadful cataſtrophe happened in the time of Paul V. and the mother and brother being privy to the deſign, they were all three beheaded before the caſtle of St. Angelo. The pope ſhewed them no other favour, notwithſtanding they were of a noble family, than that of ordering ſome guns to be fired, at the time of their execution, from the caſtle of St. Angelo, as a ſignal for his holineſs to pronounce a benediction in their behalf. The daughter died with great reſolution; and her youth and beauty drew a flood of tears from the ſpectators.

Villa Ludoviſi. The front of the villa Ludoviſi at Freſcati faces the city; it has a pleaſant garden, conſiſting of an infinite variety of ever-greens, and at preſent belongs to the duke di Guadagnolo. Here, without a preliminary treaty with the gardener, it is ſcarce poſſible to avoid being wetted, more or leſs, by the water-works contrived for that purpoſe. Among other water-works, the caſcade in the wilderneſs is well contrived. In the palace, which affords alſo a noble proſpect, are ten marble buſto's, two writing-tables embelliſhed with all kinds of figures in Florentine work, and a night-piece of a landſcape covered with ſnow.

The villas of Belpoggio, Aquaviva, Arigone, that of the duke di Sora, and ſome others, I ſhall not pretend to deſcribe particularly, as travellers ſeldom have ſo much leiſure or ſo little judgment as to throw away their time on common objects. About two Italian miles from Fraſcati ſtood Cicero's Tuſculum; and on the road to Marino the ruins of the celebrated gardens of Lucullus are ſtill to be ſeen.

Tivoli. Tivoli lies on a hill, about eighteen Italian miles from Rome, but the road to it is entirely level. A remarkable rivulet called Solfatara, or Salforata, the water of which is white,

white, and emits a disagreeable sulphurous smell, runs across the road. This property has been taken notice of long since by Martial, in one of his Epigrams.

*Itur ad Herculei gelidas quà Tiburis arces*
*Canaque Sulphureis Albula fumat aquis.*

——————— 'The way that leads
'From Rome to lofty Tibur's cool retreat,
'And foaming Albula's sulphureous waves.'

Further on, one crosses the Anio or Teverone, which forms a noble cascade near Tivoli. The inhabitants positively affirm this little town to have been built six hundred and forty years before the city of Rome, and round its arms still retain the ancient motto, *Superbum Tibur*, i. e. 'Proud Tibur.' On the bridge built across the Anio, near the cascade, is the following inscription:

*Urbani VIII. Pontif. O. M. Anno XIV.*
*Francisco Barberino Em. Principe civitatem Tiburtinam gubernante*
*S. P. Q. T. Pontem vetustate corruptum & penè labantem*
*Incolarum castri veteris aliorumque civium commoditati restituit,*
*Curantibus*
*R. P. D. Marcello Melchiorio Utr. Sig. ref. V. Gub.*
*Joh. Bapt. Roncetto J. V. D. Cap. Militiæ,*
*Dominico del Signore & Hilario Cocanario Prioribus,*
*A. D. M.DC.XXXVII.*

'In the fourteenth year of the pontificate of Urban VIII. 'the most noble prince Francis Barberini being governor of 'Tivoli, this bridge being decayed by length of time, was, 'for the safety and conveniency of the inhabitants, thoroughly repaired at the expence of the senate and people 'of Tivoli, &c. A. D. 1637.'

But with submission to such an august body, I must observe, that the senate and people of Tivoli, at present, make but a very mean figure; and that their ancient town they so much boast of, is but a wretched hole, excepting only the villa Estense, said to have cost the family whose name it bears three millions, and even that fine house is going to decay as fast as time can effect it. Villa Estense.

In this palace is to be ſeen a Venus in the attitude of that in the *tribuna* at Florence, but larger. The chapel is famous for its altar-piece, on which is a fine Madonna. The ſuite of eight rooms on the ground floor are beautifully painted in *freſco* by Frederico Zuccaro, Muſiano, and Tempeſta. Here is alſo a ſmall marble groupe of the Nile, and twelve boys ſporting about it. Formerly, in the gardens were fountains adorned with the ſtatues of Leda, Æſculapius, Arethuſa, Pandora, Flora, Pomona, and Antinous, with the grotto of Venus, a Sybil, &c. but the preſent ruinous condition is a plain indication of the abſence of the owner: however, moſt of the water-works are kept up; for, as they are eaſily ſupplied from the Anio, they cannot be very chargeable. The large baſon juſt before the palace, with a ſtatue of a horſe in the center of it, furniſhes a great quantity of water. Near this baſon is a long row of ſome hundreds of eagles, pyramids, vaſes, and other figures, cut in ſtone and fixed on pedeſtals, with *baſſo-relievo's* of ſtories taken from Ovid's Metamorphoſis, and water is ejected by all of them. This row of figures being ſome hundreds of common paces in length, is a very elegant ornament; and at the end of it ſtands a ſhip with its maſts and rigging as it were engaged, and vigorouſly defending itſelf by ejecting water from all parts. On an eminence near it is a repreſentation of ancient Rome, with its temples, circi, theatres, obeliſks, baths, columns, triumphal arches, and aqueducts; but as it is made only of brick, it is now falling to decay. The *girondola*, or dragon fountain, throws up a vaſt column of water to the height of twenty *palmi*, the fall of which makes a very agreeable noiſe. The water-organ, over which is a beautiful ſtructure adorned with ſtatues and *baſſo-relievo's*, is alſo a curious piece of work; and the ſteep caſcade, where the water at once precipitates itſelf from a conſiderable height without ſteps, is alſo in a good taſte. In the lower part of the gardens lie two large fragments of a Coloſſus found here. Here are alſo cypreſs-trees of the height and thickneſs of a well-grown oak. The water-works at Tivoli, upon the whole, ſurpaſs thoſe at Fraſcati; but the latter affords a more agreeable proſpect; for Tivoli lies on the brow of a chain of hills, by which a great part of its proſpect is interrupted on one ſide.

In the market-place at Tivoli, ſtand two large Egyptian idols of oriental granate, ſuppoſed to be images of Iſis, which the Tiburtine's brought as a monument of their deciſive

ciſive victory over the inhabitants of Norcia, though ſome maintain that they were brought hither from Adrian's Villa within this town. Not far from the fall of the Teverone, on the left-hand as one comes from Rome, are the ruins of a temple of Veſta, or the Tiburtine Sibyl according to ſome, and according to others, of Hercules; round which was formerly a colonade of ſixteen pillars, but now only ten are remaining. The baſe of the portico has been well preſerved, ſo that the feſtoons and foliages on the *baſſo-relievo's* ſtill make a very beautiful appearance. The pillars and friſe, at the entrance, are broken; but the following words are ſtill legible:

*L. GELLIO. L. F.*

That Hercules was particularly worſhipped at Tivoli, appears from Martial, lib. i. and from ſeveral pieces of ſculptures found there, on which the prieſt of this potent deity are termed *Auguſtales Herculanei*; poſſibly it was to ſecure his protection againſt the floods of the river Anio, Hercules being accounted the protector of the dry land againſt the violence of the waters. Hence Statius, deſcribing Surrentinum his friend Pollio's ſeat on the ſea-ſhore, near the temples of Neptune and Hercules, ſays, Hercules anciently worſhipped at Tivoli.

——— *Gaudet gemino ſub numine portus,*
*Hic ſervat terras, hic ſævis fluctibus obſtat.*
SILVAR. lib. 2.

'Two deities protect the ſacred place,
'One guards the land, and one the raging ſea
'Reſtrains within its bounds.

And Pighi takes notice of the following inſcription at St. Vincent's church, of a vow made to Hercules, as the patron of Tivoli.

*Herculi.*
*Tiburt. Victr.*
*Et. ceteris. DIs.*
*Præt. Tiburt.*
*L. Minicius*
*Natalis*
*Cos. Augur.*
*Leg. Aug. Pr. Pr.*
*Provinciæ*
*Mæsiæ, inferi.*
*Vatis. fusc.*

There is also the following inscription on the wall of a private house near the market-place at Tivoli.

*Herculi. Saxano. Sacrum.*
*Ser. Sulpicius Trophimus*
*Aedem. Zothecam. culinam* *
*Pecunia. sua. a. solo. restituit.*
*idemque. dedicavit. K. Decemb.*
*L. Turpilio. Dextro. M. Mæcio. Rufo. Cos.*
*Epychus. Ser peragendum. curavit.*

The date, according to the consuls mentioned in this inscription was the 225th year of the Christian æra.

Hercules Tiburtinus is also to be met with in Gruter, p. 49. n. 6. p. 1013. n. 3. *Hubert. Golzio in Thesauro rei antiquariæ, Operum tom.* I. *p.* 8. *Pigh. Herc. Prod. p.* 36. and Suetonius, in his Life of Caligula, stiles Tibur, *Urbs Herculi sacrum*; 'A town consecrated to Hercules.' And in Strabo and Martial it is called *Herculean Tibur.*

Suetonius, in his Life of Augustus, c. 72. says, *Ex secessibus præcipuè frequentavit—& Tibur, ubi etiam in porticibus Herculis templi persæpè jus dixit*; 'Among his summer retreats, he also frequented Tibur, and very often used to sit for the administration of justice in the portico's of Hercules's temple.' However, it is more probable, on several

* The Culina, as may be seen in Festus, was the place for entertainments at funerals and sacrifices. Aggenus Urbicus makes it, in the plural number, to signify the burial-places in the superbs for the poor. Zotheca, according to its etymology, signifies a place for keeping live beasts.

accounts,

accounts,† that the above-mentioned ruins are those of the temple of the Sibylla Tiburtina spoken of by Lactantius: *Decimam Tiburtem nomine Albuneam, quæ Tibure colitur ut Dea juxta ripas Anienis, cujus in gurgite simulacrum ejus inventum esse dicitur tenens in manu librum.* 'The tenth, or 'the Tiburtine Sibyl, called Albunea, to whom divine wor-'ship is paid at Tibur, on the banks of the Anio, and whose 'image is said to have been found in that river, with a 'book in her hand.' This conjecture is greatly favoured by the situation of the ruins, and receives farther strength from Horace; ‡

*Me nec tam patiens Lacedæmon,*
*Nec tam Lariſſæ percuſſit campus opimæ,*
*Quam domus Albuneæ reſonantis,*
*Et præceps Anio, & Tiburni lucus, & uda*
*Mobilibus pomaria rivis.*

Lib. I. Od. 7. v. 10.

'Not fair Lariſſa's fruitful ſhore,
'Nor Lacedæmon, charms me more
'Than high Albunea's airy walls,
'Reſounding with her water-falls,
'And Tivoli's delightful ſhades,
'And Anio rolling in Caſcades,
'That thro' the flow'ry meadows glides,
'And all the beauteous ſcene divides.'

ADDISON.

So that poſſibly it was not from the oracles delivered by the Sibyl that ſhe got the name of Reſonans, or reſounding; but rather from the roaring of the neighbouring cataract in the Anio.

† The author's reaſons are here omitted, as they run into a tedious detail of the diſputes between antiquarians on this head, &c. which would give the reader little or no entertainment.

‡ In order to underſtand the author's meaning, which is ſomething obſcure, it muſt be obſerved, that Albunea is the name of the caſcade formed by the Anio or Teverone; and alſo of the river-nymph, who probably was no other than Ilia, the wife of Anio, and derived her name from Albula, the ſource of that river. This nymph, Lactantius ſays, was the Sybilla Tiburtina. There was alſo at Tibur a grove ſacred to Albunea. This may caſt ſome light on the paſſage in Horace quoted in the next page.

Virgil

Virgil alſo mentions the groves of Albunea as renowned for oracles, to whom, from the high ſituation of her temple, he gives the epithet of *alta*, or lofty:

*At Rex ſollicitus monſtris, Oracula Fauni*
*Fatidici genitoris adit: lucoſque ſub altâ*
*Conſulit Albuneâ: nemorum quæ maxima ſacro*
*Fonte ſonat, ſævamque exhalat opaca Mephitim.*

'Latinus, frighted with this dire oſtent,
'For council to his father Faunus went:
'At the high grove renown'd for prophecy,
'Which near Albunea's ſulph'rous fountain lie.'

DRYDEN.

That the image of this goddeſs was dug up here in the villa of Eſte, with the inſcription *Sibylla Albunea*, is affirmed by Antonio del-Re, *Antiq. Tiburt.* part i. c. 5. p. 87.

Obſervations on the inſcriptions of Tivoli, &c.

In this and the other ancient inſcriptions I rely on the learned antiquarians by whom they have been collected, having myſelf not been able to make any ſuch diſcoveries; the villa Eſtenſe affords none; and to look for them in the houſes of Tivoli I ſoon found to be loſt labour; they being moſt of them very mean, and built with brick. I muſt own, before my firſt journey into Italy, I was big with expectations of meeting every where on the houſes and other buildings with a variety of ancient inſcriptions, but was ſtrangely diſappointed: and though the univerſity at Turin, the palaces of Mattei, Albani, and ſome others at Rome, and likewiſe ſeveral villa's, the pavement of St. Paul's church, a few libraries, the town of Verona and other places afford a conſiderable number of valuable ancient inſcriptions; yet theſe are as nothing in compariſon of the many thouſands publiſhed by Gruter. I own I am at a loſs what can become of that multitude of ancient inſcriptions, &c. in a country, which, ſince Gruter's time, has been free from commotions, wars, and ravages that might have occaſioned the loſs or deſtruction of them.

But to return to the temple of Hercules or the Sibyl at Tivoli: the pillars without are indeed of marble, but the work within is only brick. In the niches are ſome paintings in *freſco*; but as the Virgin Mary is to be ſeen here, it is plain the Chriſtians had converted this building into a church. This hill affords a charming proſpect not only of the caſcade, but of the ſpots where the ſeats of Horace and Catullus are ſuppoſed to have ſtood. The violence of the fall

fall or cataract of the Teverone down the precipice turns the water entirely to foam, and has conſiderably excavated the rocks beneath. At a Carmelite monaſtery half a league farther up the hill, directly facing the Caſcadelle, one is entertained with the ſight of another water-fall; but neither of them is to be compared to the caſcade formed by the Rhine near Schafhauſen, or of the Velleno in the diſtrict of Terni.

Tivoli has in all ages been celebrated for the extraordinary ſalubrity of its air, as appears from ancient authors; and it ſeems alſo to have been a favourite retreat of Horace; Healthy air at Tivoli.

*Tibur Argeo poſitum colono*
*Sit meæ ſedes utinam ſenectæ;*
*Sit modus laſſo maris, & viarum,*
*Militiæque!*

HOR. Lib. ii. Od. 6.

'May Tibur to my lateſt hours,
'Afford a kind and calm retreat;
'Tibur, beneath whoſe lofty towers
'The Grecians fix'd their bliſsful ſeat,
'There may my labours and my wand'ring ceaſe,
'There all my toils of warfare reſt in peace.'

FRANCIS.

However, Freſcati is full of villa's and gardens; whereas all that Tivoli has to boaſt of is the villa of Eſte.

Whoever delights in amuſing himſelf among broken walls and undiſtinguiſhable heaps of ruins, may fully gratify his curioſity at Tivoli, among the remains of the villa's of Adrian, Caligula, Syphax king of Numidia, Zenobia queen of Palmyra, M. Lepidus, Plautus, Quintilius, Varus, Marcus Lolius, Mæcenas, Ventidius Baſſus, and ſeveral others, whoſe names are made uſe of to ſtamp the mark of antiquity, where little or nothing of their ancient grandeur is any more to be ſeen. What Montmartre and its environs are to Paris, Tivoli is to Rome, with regard to its quarries of ſtone, which I have frequently mentioned under the name of *pietra travertina*, or Tivoli-ſtone. Concerning Montmartre, the French have a ſaying (which may be as applicable to Tivoli and Rome) the ambiguity of which will ſcarce hold good in other languages: *Il y a plus de Montmartre*

*martre à Paris, que de Paris à Montmartre*; 'There is 'more to be ſeen of Montmartre at Paris, than of Paris at 'Montmartre.'

Lago Solfatara.

Four Italian miles from Tivoli lies the Lago de Bagni, or Solfatara, in which are ſixteen floating iſlands.* The largeſt of theſe iſlands is not above fifty or ſixty feet in circumference; ſo that it is not difficult to puſh them from the ſhore with a pole. The water of this lake, and the little ſtream of Salforata mentioned above, is impregnated with chalk and ſulphur; ſo that the graſs and other vegetables growing on its banks are ſpeckled with white incruſtations, exactly reſembling, both in ſhape and colour, the comfits made of coriander, anniſeeds, &c. Hence they are called *Comfetti*

* This lake, with its floating iſlands, perfectly agrees with what Pliny ſays of the Valemonian lake, lib. viii. Ep. 20. *Color cæruleo albidior, viridiore preſſior; ſulphuris odor, ſaporque medicatus, vis quâ fracta ſolidantur, ſpatium modicum, quod tamen ſentiat ventos, & fluctibus intumeſcat. Nulla in hoc navis (ſacer enim eſt) ſed innatant inſulæ herbidæ, omnes arundine & junco tectæ, quæque aliâ fœcundior palus, ipſaque illa extremitas lacûs effert.---Interdum junctæ copulatæque & continenti ſimiles ſunt; interdum diſcordantibus ventis, digeruntur; nonnunquam deſtitutæ tranquillitate ſingulæ fluitant. Sæpe minores majoribus, velut cymbulæ onerariis, adhæreſcunt; ſæpe inter ſe majores minoreſque quaſi curſum certamenque deſumunt; rurſus omnes in eundem locum appulſæ, qua fleterunt, promovent terram, & modo hac modo illac, lacum reddunt auferuntque; ac tum demum, cum modium tenuere, (non) contrahunt. Conſtat pecora herbas ſecuta ſic in inſulas illas, ut in extremam ripam, procedere ſolere, nec prius intelligere mobile ſolum, quàm littore abrepta, quaſi illata & impoſita, circumfuſum undique lacum pavent; mox quo tulerit ventus egreſſa, non magis ſe deſcendiſſe ſentire, quam ſenſerint adſcendiſſe. Idem lacus in flumen egeritur, quod ubi ſe pauliſper oculis dedit, ſpecu mergitur, &c.* 'The 'colour of it is a pale azure, and inclining to green, and the ſmell is 'ſulphureous, with a mineral taſte. The water is of a healing conſoli-'dating quality; the circumference is not large, yet the winds have ſuf-'ficient power to raiſe waves upon it. No ſhip ſails upon this ſacred 'lake, but ſeveral iſlands, covered with reeds and ruſhes, and all kinds 'of herbs that flouriſh moſt in marſhy grounds, and on the ſides of the 'lake float in it. Sometimes theſe iſlands are cloſe and joined together, 'and appear like firm ground; ſometimes they are diſperſed by the force 'of the winds, and ſometimes in a calm they float ſeparately. A ſmall 'iſland is frequently ſeen to ſwim after a larger, like a boat after a ſhip; 'and the large and ſmall iſlands often ſeem as if they were preparing 'for a race or an engagement with each other: then again, being driven 'to the land, their ſurface appears to have increaſed. Sometimes they 'take away, and then reſtore to view, different parts of the lake; but when 'they are towards the middle of the lake they are never joined together. 'It happens that the cattle, for change of paſture, ſometimes venture 'upon theſe iſlands, imagining themſelves on the extremity of the banks 'of the lake, and without being ſenſible that the land is afloat. When

'they

*Comfetti di Tivoli*, or Tivoli comfits.* The water of the lake and rivulet is alſo ſtill in reputation for curing the aſthma, itch, and all cutaneous diſtempers. As for its medicinal virtues in ancient times, beſide the temple erected here to Hygeia, or the goddeſs of health, the daughter of Æſculapius, the following inſcriptions from Pinaroli are ſufficient evidences:

*Proculus Sacerdos*
*M. D. M. Igiæ Sac.*
*ad aquas albulas*
*D. D.*

*C. Julius*
*S. P. F. D. M.*
*ad aquas albulas*
*D. D.*

According to Strabo and Pliny, the water near the ſurface of this lake is cold; but at the bottom, where it is far from the influence of the cool air, and near the ſubterraneous heat cauſed by the ſulphur, &c. it is warm.

Albano is a place of conſiderable reputation for its anti- Albano.
quities, and ſerves as another ſummer receſs for the Roman nobility. At the diſtance of a mile from it ſtands Caſtello Gandolfo, the favourite reſidence of pope Clement XI.

'they find that they are upon the lake, as if they had been inſenſibly 'conveyed and placed there, they are extremely frightened at ſeeing 'themſelves encompaſſed on all ſides with water; afterwards, when the 'wind drives them back, they ſeem as little ſenſible of their debarking as 'they were of their embarking on theſe floats. This lake diſcharges itſelf 'into a river, which, at a little diſtance, buries itſelf under-ground, 'and there continues its courſe.' The Vadimonian lake lies pretty near the conflux of the Nera and Tiber, but on this ſide of the latter, and in the dominions of the great duke of Tuſcany. The Prædia Amerina, where Pliny was when he ſaw this lake, is not to be confounded with the little town of Ameria, or Almeria, in Umbria, almoſt oppoſite to it. The lake ſtill retains its ancient colour and ſmell; but the floating iſlands do not exhibit the ſame phænomena as they did in Pliny's time.

* *Seneca Nat. Quæſt. lib.* iii. *c.* 20. *Hoc minus videbitur tibi mirum, ſi notaveris, Albulam, & ferè ſulphuratam aquam circa canales ſuos tuboſque durari.* 'This will not appear ſo very ſtrange to you, if you obſerve how the water of Albula, or any other water impregnated with 'ſulphur, forms a concretion within the conduit or pipes through which 'it is conveyed.'

which

which otherwiſe has nothing to ſatisfy the curioſity of a traveller.

Grotta Ferrata. Tully's ſeat. The abbey of Grotta Ferrata, which is twelve miles from Rome, is ſaid to occupy the place of Tuſculum, Cicero's ſeat. In the church of this abbey are ſeveral good pictures by Domenichino, and one of the Virgin Mary, pretended to be painted by St. Luke.

Petrefactions. Petrefactions are not uncommon in the Campania; particularly ſeveral kinds of elephant's teeth and bones, *Pectunculitæ tam tranſverſim quam per longum ſtriatæ, pectunculitæ univalves ſtriatæ majores, conchæ ſtriatæ, conchitæ læves, Corallium articulatum Ferrantis Imperati, Turbinitæ faſciatæ, Dentales, Tubulitæ vermiculares, pectinitæ bivalves, Chamitæ leviter & tranſverſim ſtriatiæ Trochi, Purpuræ ventricoſæ, Bucardites*, &c.

## LETTER LV.

### Of the Remains of Antiquity at Rome.

SIR,

AFTER ſo circumſtantial an account of the city of Rome, without expatiating any farther on that ſubject, I ſhall refer the curious to Roſſi, Pinaroli, de Seine, and other writers. What I intend here is only to give a ſhort account of ſuch remains of antiquity as are at preſent to be ſeen at Rome, and which have not been ſpoken of in the former part of this volume.

Titus's amphitheatre. The amphitheatre of Titus has been honoured by Martial with this pompous epigram:

*Omnis Cæſario cedat labor amphitheatro*
*Unum pro cunctis, fama loquator opus.*

'To Cæſar's amphitheatre let all
'The nobleſt ſtructures rais'd by human ſkill
'Henceforth give place, while fame reſounds its praiſe

And

And to this day, after all the injuries of time, it is not to be beheld without aſtoniſhment. The whole edifice is of Travertina ſtone, with four galleries over one another, adorned with pillars of the Doric, Ionic, Corinthian, and Compoſite order. According to Eutropius and Caſſiodorus, five thouſand, or if Dio Caſſius may be credited, nine thouſand wild beaſts of all kinds were killed within its area at the dedication of it. In the time of Paul III. or about the year 1534, it was ſtill in a good condition, conſiſting of eighty arches, four of which were larger than the others, and were placed oppoſite to each other at right-angles, being the four grand entrances. It was ſixteen hundred and twelve geometrical feet in circumference, and the external figure of it circular, but the inſide was eliptical or oval. Twelve thouſand Jewiſh captives were employed as labourers, and incredible ſums expended in building this amphitheatre. The dimenſions, &c. of this ſtupendous edifice may be ſeen in Vitruvius and Lipſius, and likewiſe in Maffei's elaborate treatiſe *de Amphitheatris*; * where he ſhews, that amphitheatres built with ſtone were far from being ſo numerous as is generally imagined, and that Rome, Verona, and Capua excepted, there was not probably a city in all Italy could boaſt of having one.† Hiſtorians have often confounded the words *amphitheatrum*, *theatrum*, *circus*, *ſtadium*, *arena*, putting the one for the other: indeed, that wooden amphitheatres were built in ſeveral parts of the Roman empire, appears from Tacitus, annal. IV. where he relates the fall of one of theſe wooden ſtructures at Fidena, not far from Rome, in Tiberius's time. This accident was occaſioned by the weakneſs of the materials and defects in the work; he adds, that fifty thouſand people were killed and hurt; or, according to Suetonius and Oroſius, about twenty thouſand perſons loſt their lives in that amphitheatre.

The wild beaſts were not, according to the opinion of ſome, kept in the vaulted places under the firſt row of ſeats, as the amphitheatres were neither ſpacious enough, nor of

Where the wild beaſts were kept.

* Among the ancient writers Lipſius has left two books *de Amphitheatro*: Fabricius makes mention of more. The amphitheatre at Verona is deſcribed at large by Torelli.

† At Niſmes in France there is a ſuperb amphitheatre built of huge blocks of marble, which is ſtill almoſt entire. The author mentions one at Arles, but poſſibly he means this.

proper

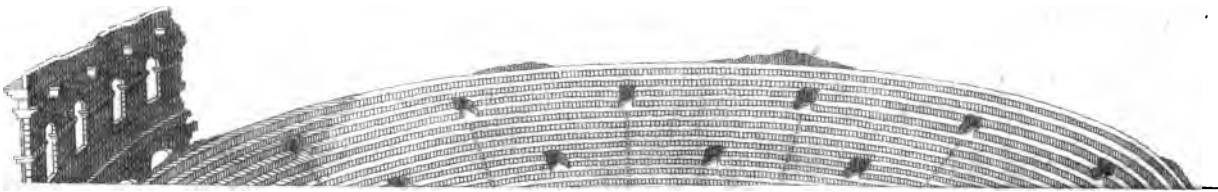
proper ſtrength;* but were brought from diſtant places to the arena, from whence they were turned looſe from their cages, &c. The amphitheatre at Rome owes its name of Coliſeo or Coloſſeum, rather to its own ſurpriſing magnitude, than to the Coloſſus which ſtood before Nero's golden palace. In 1725, a plan and elevation of the amphitheatre begun by Veſpaſian, and finiſhed by Titus, was publiſhed at the Hague in a large folio, with ſeveral copper-plates by Carlo Fontana.† From that work it appears to be five hundred and ſixty feet in length, four hundred and ſixty-ſeven in breadth, and in height an hundred and forty; the length of the arena two hundred and ſeventy-three, the breadth an hundred and ſeventy-three, and the external circumference of the whole building one thouſand five hundred and ſixty-ſix feet. A great quantity of ſtone has been taken from this ancient ſtructure for building the palaces of Farneſe, St. Mark, and the Cancellaria; but ſome pretend, that ſuch ſtones only were carried away as had been thrown down by the weather or earthquakes, and not one removed from its proper poſition. However that be, no manner of care is now taken to preſerve this noble ſtructure, and the area within it is over-run with graſs and weeds. On the ſide towards the capitol, the following modern inſcription has been ſet up.

Dimenſions of Titus's amphitheatre.

*Amphitheatrum Flavium*
*Non tam operis molę & artificio*
*ac veterum ſpectaculorum*
*memoriâ,*
*Quàm ſacro innumerabilium Martyrum*
*Cruore illuſtre*
*Venerabundus hoſpes ingredere;*
*Et in auguſto magnitudinis Romanæ monumento*
*Execratâ Cæſarum ſævitiâ*
*Heröes fortitudinis Chriſtianæ*
*Suſpice & adora.*
*Anno Jubilæi MDCLXXV.*

* Nothing can be better adapted for the purpoſe, than thoſe vaulted dens, in the amphitheatre at Niſmes, both for ſpaciouſneſs and ſtrength: But whether that ſtructure excels thoſe of the ſame kind in Italy, I cannot determine, having never ſeen the latter.

† *Amphitheatro Flavio deſcritto e delineato del Caval. Carlo Fontana*, 1725, is a pompous work, and illuſtrated with twenty copper-plates, yet would admit of ſome improvements.



Dimen
of Tig
amphi
tre.

'Stranger, this noble amphitheatre claims thy veneration
'leſs for its magnitude, architecture, and the ancient ſports
'exhibited, than for the blood of innumerable martyrs
'ſhed in it; and ſeeing this auguſt monument of Roman
'greatneſs deteſt the barbarity of the pagan emperors, and
'admire the heroic magnanimity and firmneſs of the pri-
'mitive Chriſtians.'

In moſt of the ſtones on the outſide of this amphitheatre, are holes of about three or four inches in diameter. Some are of opinion, that when the popes reſided at the Lateran palace, markets and fairs uſed to be kept here, and that thoſe holes were made in the walls, in order to erect booths or ſtands at thoſe times; but this conjecture ſeems groundleſs, as the holes are continued along the wall to a great height, where they could be of no manner of ſervice on ſuch occaſions. Others imagine theſe holes to have been made when the edifice was built, and that the iron cramps or braces for binding the ſtones together were inſerted in them, and faſtened with melted lead. This method of binding the ſtones together in building, is indeed mentioned by Thucydes, lib. iv. and Vitruvius, lib. ii. chap. 8. and the marquis Maffei obſerved ſuch holes, not only in the triumphal arch at Suſa, but even in the ſtones in edifices which had remained untouched; and upon applying the chiſſel for parting them, he had met with ſuch iron braces faſtened with lead, which could not but confirm him in his opinion of the deſign of theſe holes. Whether, in the many ravages which the city of Rome has undergone, the enemy would make plunder of lead and iron, or whether the poor herdſmen, whoſe cattle uſed to feed hereabouts, for want of other employment, took the trouble of forcing them out, it is not eaſily determined. We are informed by Caſſiodorus, lib. iii. 31. that ſo early as king Theodore's time, it was found neceſſary to decree penalties for thoſe who ſhould ſteal lead and iron out of the walls of ancient buildings.

According to the moſt exact computation, the number of ſpectators which this amphitheatre might contain, amounted, at moſt, but to thirty-four thouſand, excluſive of thoſe in the upper gallery; ſo that to me it ſeems very ſtrange, that ſome writers ſhould ſo far impoſe on the world: for Ammianus Marcellinus, in his ſixteenth book, ſays, that it conveniently held eighty-ſix thouſand perſons ſitting, and

twenty thouſand ſtanding, ſo that all might have a full view of the ſpectacles exhibited there. The ſame author, in lib. xvi. c. 16. calls this edifice, *Amphitheatri molem ſolidatam lapidis Tiburtini compage, ad cujus ſummitatem ægrè viſio humana conſcendit*; i. e. 'A prodigious amphitheatre, built of 'Tiburtine ſtone, to a height almoſt beyond the ken of 'human eyes.'

The ſweating pillar.

Betwixt the amphitheatre and the triumphal arch of Conſtantine the Great, is a pillar, which, on account of the water ſpringing out of it like a fountain, is called *meta ſudans*, or ſweating pillar. It may be ſuppoſed to have been very uſeful for the people to come and drink at it when heated at the games; but this fountain alſo appears from a paſſage in Seneca's letters to have been in being even ſo early as Nero's time. It has been ſeveral times repaired, though at preſent it makes but a mean appearance.

Triumphal arch of Conſtantine the Great.

The triumphal arch of Conſtantine the Great, ſhews the decline of ſculpture, even in that emperor's time, which was above a hundred years before Rome fell under the power of the barbarous nations. Even the medals ſtruck ſince thoſe of Caracalla, are not comparable to thoſe of the emperor's before him. Hence the beauty of ſome pieces in this triumphal arch inclines me to think that they are works of an earlier date, and belonged to ſome other ancient monument, as the arches of Trajan or Domitian. That at leaſt ſome of the *baſſo-relievo's*, now in Conſtantine's arch, were originally in that of Trajan, is little to be queſtioned; as were likewiſe the eight mutilated ſtatues, whoſe heads, according to Paulus Jovius, Lorenzo de Medicis privately broke off and conveyed away to Florence. This arch ſtands in the Via Appia, at the junction of the Celian and Palatine mounts. Under the main arch are theſe words:

*Liberatori Urbis.*

'To the deliverer of the city.'

And on the other ſide:

*Fundatori Quietis.*

'To the author of the public tranquility.'

The

The inscription on both sides on the architrave is as follows:

*Imp. Caes. Fl. Constantino Maximo*
*P. F. Augusto. S. P. Q. R.*
*Quod instinctu divinitati, mentis*
*Magnitudine, cum exercitu suo*
*Tam de Tyranno, quam de omni ejus*
*Factione, uno tempore justis*
*Rempublicam ultus est armis,*
*Arcum Triumphis insignem dicavit.*

'To the emperor Constantine, &c. the senate and people of Rome have dedicated this triumphal arch, because, thro' a divine impulse, with a greatness of mind, and by force of arms, he delivered the commonwealth at once from the tyrant and all his faction.'

One side is also inscribed with

*Votis X. Votis XX.*

And the other with

*Sic X. Sic XX.*

Bas-reliefs on the triumphal arches.

The *basso-relievo's* on this and other triumphal arches at Rome, are treated of at large in a work intitled, *Admiranda Romanarum Antiquitatum ac veteris sculpturæ vestigia anaglypho opere elaborata*, &c. embellished with thirty-eight copper-plates, by Bartoli, and illustrated with plates full of judicious observations by Bellori.

Titus's triumphal arch

In the way from hence, over the Campus Vaccinus to the capitol, stands the triumphal arch of Titus, which is in very good condition; and on that side of it facing the Coliseum is the following inscription:

*Senatus*
*Populusque Romanus*
*Divo. Tito. Divi. Vespasiani. F.*
*Vespasiano. Augusto.*

'To the emperor Titus, son of Vespasian, the senate and people of Rome have erected this arch.'

This noble ſtructure conſiſts but of one arch; and on it are repreſented the river Jordan, the golden candleſtick with ſeven branches, two jubilee trumpets, the table of the ſhew-bread, and other utenſils belonging to the temple of Jeruſalem; which ſerve to throw ſome light upon the Jewiſh antiquities, as the learned Reland has ſhewn in his treatiſe *de Spoliis Templi Hieroſolymitani in Arcu Titiano Romæ conſpicuis*, printed at Utrecht in 1717. This triumph is celebrated alſo in the following inſcription found at Rome, and which, it is not improbable, formerly belonged to this arch:

*S. P. Q. R.*
*Imp. Tito. Cæſ. Divi. Veſpaſiani. Filio.*
*Veſpaſiano. Aug. Pont. Max. Tr. Pot. X.*
*Imp. XVII. XIIII. P. P. Principi. ſuo. qui.*
*Præceptis. Patriæ. conſiliiſque.*
*&.*
*Auſpiciis. gentem. Judæorum. domuit.*
*&. urbem. Hieroſolymam.*
*omnibus, ante*
*ſe Ducibus. Regibus. Gentibus.*
*aut. fruſta. petitam.*
*Aut. intentatam. delevit.*

Severus's triumphal arch.

The triumphal arch of Severus and Marcus Aurelius in the Campus Vaccinus ſtands near the back part of the capitol. It conſiſts of three arches, and is of Grecian marble; amidſt all the damages it has ſuſtained, it ſtill affords ſatisfaction to a curious ſpectator. There are yet to be ſeen on the two fronts, the following inſcriptions:

*Imp. Cæſ. Lucio. Septimio. M. Fil. Severo. Pio. Pertinaci. Aug. Patri. Patriæ, Parthico. Arabico & Parthico Adiabenico Pontif. Maximo Tribunic. Poteſt. XI. Imp. XI. Coſ. III. Procoſ. &*

*Imp. Cæſ. M. Aurelio L. F. Antonino Aug. Pio. Felici. Tribunic. Poteſt. V. Coſ. Procoſ. P. P.*

*Optimis fortiſſimiſque Principibus ob Rempublicam reſtitutam Imperiumque Populi Romani propagatum inſignibus virtutibus eorum domi foriſque S. P. Q. R.*

The

The ſubſtance of which is as follows:

'To the moſt excellent emperors Septimius Severus and 'Marcus Aurelius, fathers of their country, the ſenate and 'people of Rome, in acknowledgment of the reſtoration 'of the ſafety of the ſtate, and the aggrandizement of the 'Roman empire by their valour and eminent virtues, have 'erected this monument.'

To theſe two princes and Julia Auguſta, Septimius's wife, another arch was erected in the Forum Boarium, near St. George's church, by the ſilver-ſmiths and merchants inhabiting that Forum, which was ſo called, according to Tacitus and Livy, from the brazen figure of an ox which ſtood there. On this arch Septimius and Julia Auguſta are repreſented offering a ſacrifice; and in another part of it Marcus Aurelius Antoninus peforming the ſame ceremony, with this inſcription:

*Imp. Cæſ. L. Septimio. Severo Pio. Pertinaci. Aug. Arabic. Adiabenic. Parth. Max. fortiſſimo feliciſſimo Pontif. Max. Trib. Poteſt. XII. Imp. XI. Coſ. III. Patri Patriæ. & Imp. Cæſ. M. Aurelio Antonino Pio Felici Aug. Trib. poteſt. VII. Coſ. III. P. P. Procos. fortiſſimo feliciſſimoque Principi & Juliæ Aug. Matri Aug. N. & Caſtrorum & Senatus & Patriæ & Imp. Cæſ. M. Aurelii Antonini Pii felicis Aug. Parthici Maximi Britannici Maximi Argentar I & Negotiantes Boar I hujus loci (qui invehent) devoti Numini eorum.*

Galienus's triumphal arch is not embelliſhed with any ornaments, and from the church that ſtands near it, is now called L'Arco di S. Vito. The inſcription on it is as follows: Triumphal arch of Galienus.

*Gallieno. Clementiſſimo. Principi.*
*Cujus. invicta. virtus.*
*Sola. pietate. ſuperata. eſt*
*Et. Saloninæ. Sanctiſſimæ. Aug.*
*M. Aurelius, Victor.*
*dedicatiſſimus*
*Numini Majeſtatique*
*eorum.*

Forum Romanum.

In the Forum Romanum, or, as it is now called, the Campus Vaccinus, besides the remains of several temples, is the largest bason of one piece of granate that was ever seen in Rome. It is twenty Roman feet in diameter, and perfectly round or circular. Whatever noble use it was put to by the ancients, it now only serves for a drinking-trough for sheep and oxen.

Curtius's chasm.

Here is also shewn the spot where the chasm was, into which Marcus Curtius, according to the known fable,* leaped, to save his country from the pestilence. So early as Ovid's time, no marks of that lake or chasm was to be seen, as is plain from the sixth book of the Fasti.†

Campus Martius.

The Campus Martius anciently extended to the area before the Rotunda; but as to the extent of it, according to

* The author justly classes this transaction among the fables of antiquity. Livy himself entertained some scruples concerning this story. *Histor. lib.* vii. *c* 6. *Cura non de-esset, si qua ad verum via inquirentem ferret: nunc famâ rerum standum est, ubi certam derogat vetustas fidem & lacus nomen ab hac recentiore insignitius fabula est.* 'Could a cautious 'enquiry clear up the truth of this affair, it should not be wanting; but 'now, tradition is all we have to rely on, and here its great antiquity 'weakens the credit of the fact.' But nothing can be more suspicious, than the variances among historians. Varro says, *de lingu. lat. lib.* iv. *p.* 36. *De lacu Curtio triceps historia. Nam & Procilius non idem prodidit quod Piso, nec quod is C. Aelius stilo sequutus: scribunt eum locum esse fulguratum, & ex senatus consulto septum esse, idque factum a Curtio conside, cui M. Genucius fuit collega.* 'Concerning the Curtian lake, there are 'three different accounts: Procilius, in some measure, differs from Piso, 'and C. Aelius as little agrees with Piso: They tell us, that the place 'was struck with lightning, and walled in by an act of the senate; and 'that this was done by Curtius, whose collegue was Genucius.'

† The poet's words are express, and to the point, *Fast. lib.* vi. *v.* 401.

*Hoc ubi nunc fora sunt, udæ tenure paludes,*
*Amne redundantis fossa madebat aquis.*
*Curtius ille lacus, siccas qui sustinet aras,*
*Nunc solida est tellus, sed lacus ante fuit.*

but possibly the poet's word will not be taken, since a passage in Suetonius is as express to the contrary. *Vit. Aug. c.* 57. *Equites Romani natalem Augusti sponte atque consensu biduo semper celebrârunt. Omnes ordines in lacum Curtium quotannis ex voto pro salute ejus stipem jaciebant.* 'The Roman knights did voluntarily, and by consent, celebrate the an-'niversary of Augustus's birth for two days together; and all the seve-'ral orders of the people did, every year, in consequence of a vow they 'had made for his safety, throw a piece of money into the Curtian lake.' To save the credit of both these authors, it must be admitted, that the Curtian lake existed in Augustus's time, and also that before his decease it disappeared, and an altar of Saturn erected in its place.

the

the preſent diſpoſition of the ſtreets and houſes, antiquarians are far from being agreed.

The Circus Maximus is ſaid to have been ſituated between the Palatine and Aventine mounts, and was of ſuch a compaſs, that, according to Pliny, lib. xxxvi. c. 15. three hundred and twenty thouſand perſons might conveniently ſit in it, and have a ſight of the games. At preſent its ruins extend from St. Anaſtaſia to St. Gregory's church, and is taken up with fields and gardens. Upon digging a foot and a half in this place, was diſcovered a pavement, as ſmooth and compact as if it was made of caſt metal. The emperors, from this palace on mount Palatine, had a view of the diverſions exhibited in the Circus. The Circus Maximus.

The remains of the Caracalla's Circus are to be ſeen near St. Sebaſtian's church, in the Appian road; and near it is a ſquare building, called Il Spogliatore, or Spogliarium, where formerly the champions who entered the lifts in the Circus and their attendants dreſſed and undreſſed themſelves. Thoſe alſo that happened to be killed or wounded in the combats were carried hither. Caracalla's Circus.

The moſt perfect remains of the *cloaca maxima*, or the great common-ſewer, which was begun by Tarquinius Priſcus, are to be ſeen on the left-hand near the temple of Janus Quadrifrons, in the Forum Boarium. It was ſixteen feet broad, and ſeveral other ſmaller drains or ſewers diſcharged themſelves into it. That ſuch works greatly contributed to the ſalubrity of the air is unqueſtionable; but that it produced ſuch a revenue to the public treaſury; and that, as ſome pretend, the dirt or ſoil of it was annually ſold for a thouſand talents, to manure gardens and vineyards, I will not take upon me to affirm. I ſhall rather agree with Dionyſius Halicarnaſſus, who, in his third book, ſays, That when the cleanſing of the cloaca has been neglected beyond its due time, it was not done at a leſs expence than a thouſand talents. Pliny ſays of the cloaca, *Operum omnium dicta maximum, ſuffoſſis montibus atque Urbe penſili ſubterque navigata.* 'They are the greateſt and moſt ſurpriſing 'of all public works, being cut through ſeveral hills, and 'under the very foundations of the city.' Cloaca Maxima.

One of its channels paſſes under the church of S. Stefano alle Carozze, and through Signior Tiberio Cenci's garden into the Tiber. Some years ago, in theſe gardens was found a piece of black ſlate, now made into a table; and for its extraordinary ſize, being twenty-two ſpans long, Signior Cenci's gardens.

and five and a half broad, it is valued at a hundred *ſcudi*. In this garden is to be ſeen a mark, and an inſcription ſignifying the great height to which the Tiber roſe in the year 1686. From hence likewiſe one has the beſt view of the remains of the ancient bridge, called Pons Senatorius. As to the inundations of the Tiber, which, in all ages, have done ſuch great damage at Rome, the ſagacious Lanciſi, phyſician to the pope, imputes them chiefly to the following cauſes: 1. To the force of the ſea repelling the current of the river. 2. To ſtrong and continued ſouth winds. 3. To obſtructions at the mouth of the river. 4. To the many bridges, whereby the channel is contracted, and the current impeded. 5. To the ruins of bridges and other buildings, which, falling into the Tiber, have cauſed conſiderable inequalities in the bed of the river. 6. To the great number of mills erected on it. 7. To a certain viſcidity of the Tiber water, &c.

Columna Antonina.

The Columna Antonina, in the Piazza di Colonna, is a hundred and eighty feet high, and exhibits a great number of *baſſo-relievo*'s, repreſenting the moſt remarkable actions and atchievements of Marcus Aurelius. The height of it exceeds that of Trajan by thirty-five feet. Within this column a ſtair-caſe winding in a ſpiral line, and conſiſting of a hundred and ninety-two ſteps, leads to a ſquare gallery ſurrounded with an iron baluſtrade, from whence there is a moſt charming proſpect. The light is admitted into this pillar through fifty-two ſmall windows. About fourteen feet higher than this gallery is a ſtatue of St. Paul, fourteen *palmi* high, of gilt braſs, erected by Sixtus V. who cauſed the whole column to be repaired. On the gallery is this inſcription:

*Eques Dominicus Fontana Architectus inſtaurabat Carolo Maderno ejus ex ſorore nepote operis executore. MDLXXXIX.*

'This column was repaired, under the direction of Domenico Fontana, by Carlo Maderno his nephew.'

On the pedeſtal of this ſuperb column the following pompous inſcriptions were put up by order of pope Sixtus V. whoſe devotion and munificence in reſtoring it to its former beauty, and erecting it on this ſpot in honour of St. Paul, are commemorated in them:

Sixtus

I.

*Sixtus V. Pont. Max.*
*Columnam hanc.*
*Cochlidem*
*Imp. Antonino dicatam,*
*miserè laceram*
*ruinosamque, primæ*
*formæ restituit*
*A. MDLXXXIX. Pont. IV.*

'This column, with its spiral stair-case, first erected in 'honour of the emperor Antoninus, but afterwards ex-'tremely mutilated and disfigured, was restored to its for-'mer beauty by pope Sixtus V. in the year of Christ 1589, 'and the fourth of his pontificate.'

II.

*Sixtus V. Pont. Max.*
*Columnam hanc*
*Ab omni impietate*
*expurgatam*
*S. Paulo Apostolo,*
*æneâ ejus statuâ*
*inauratâ in summa*
*vertice positâ DD.*
*A. MDLXXXIX. Pont. IV.*

'This column being cleansed from all profaneness and 'pollutions, was by Sixtus V. consecrated to the apostle 'St. Paul, and a gilt brass statue of that saint placed on the 'top, A. D. 1589, and the fourth of his pontificate.'

III.

*M. Aurelius Imp.*
*Armenis Parthis*
*Germaniſque bello*
*maximo devictis,*
*triumphalem hanc*
*Columnam rebus*
*gestis insignem*
*Imp. Antonino Pio.*
*Patri dedicavit.*

'To his father the emperor Antoninus Pius, Marcus 'Aurelius, having subdued the Armenians, Parthians, and 'Germans, dedicated this column, on which are repre- 'sented his exploits in those long and bloody wars.'

IV.

*Triumphalis*
*& ſacra nunc ſum,*
*Chriſti verè pium*
*Diſcipulum ferens,*
*Qui per Crucis*
*Prædicationem*
*de Romanis*
*Barbariſque*
*triumphavit.*

'I am now both a triumphal and a ſacred monument, 'bearing that zealous ſervant of Chriſt, who, by the 'preaching of the croſs, triumphed over both the Romans 'and Barbarians.'

In the year 1670, a *baſſo-relievo* piece was ſtruck off this pillar by lightning, but was ſoon replaced.

The ſtones with which this column was built are of ſuch an uncommon ſize, that the whole conſiſts only of twenty-eight pieces. The imagery in the upper part of the column is bigger than the lower; this is almoſt the only inſtance of antiquity where the rules of perſpective, with which the ancients were little acquainted; have been attended to. Plates of a great number of the *baſſo-relievo's* are to be met with in Montfaucon; but the moſt perfect account of this pillar is in a particular treatiſe, intitled *La Colonna di Marco Aurelio, ove è ſcolpita l' hiſtoria della guerra e vittoria Marcomannica, diſegnata e intagliata in acqua forte da Pietro Santi Bartoli, ed eſpoſta con brevi note da Gio. Pietro Bellori, libro in* 78. *mezzi fogli Imperiali per traverſo.*

This pillar falſely called the Antonine.

From the *baſſo-relievo's*, among which are intermixed ſome circumſtances of the Marcomanian war, it is very evident that this monument was erected in honour of Marcus Aurelius, and not by him to his father Antoninus Pius; but for ſome time this error paſſed current, eſpecially under the ſanction of the infallible pope Sixtus the fifth's inſcription.

The true one found.

At length, in 1704, the genuine pillar, erected to Antoninus Pius after his deceaſe, came to light, in the Mons Citorius; the

the rubbiſh under which this pillar was above half buried, is a ſufficient proof that in ancient times there was no ſuch hill as the Mons Citorius, and conſequently to ſearch among the Roman antiquities for the derivation of its name would be to little purpoſe. In Mr. Fouquet's cabinet there is indeed a middle-ſized copper medal, on one ſide of which is the head of the emperor Antoninus ſurrounded with a glory, and this inſcription:

*Antoninus Aug. Pius P. P. T R. P. Cos. III.*

And on the reverſe, a pillar with this legend:

*Felicitas Aug. S. C.*

Which would incline one to think that this pillar had been erected whilſt Antoninus was yet living; but the title of *Divus*, or God, aſcribed to him on the monument itſelf, utterly overthrows ſuch a conjecture. The erecting of this column indeed might have been reſolved on in his life-time, and this medal ſtruck on that occaſion; but it was not till after his death that the work was finiſhed. It is of red oriental granate; the height of it is ſixty-ſix *palmi* and a half, the circumference twenty-ſix and a half, and the diameter about eight and a half; which, reckoning the Roman *palmi* equal to eight inches, makes the height forty-four feet three inches, the circumference ſeventeen feet nine inches, and the diameter five feet eight inches.

This is Vignoli's calculation in his diſſertation on this column printed at Rome in 1705. The firſt who communicated his opinion of it to the public was the chevalier de la Chauſſe, the French conſul at Rome in 1704. An accurate draught of it may be ſeen in the following work, *Piediſtallo co i baſſi rilievi e iſcrizione della Colonna d'Antonino Pio Imperatore, cavato dalle ruine del Campo Marzo dalla Santa Mem. di Papa Clemente XI. intagliato in acqua forte da Franceſco Aquila in cinque mezzi fogli Imperiali per traverſo.* This pillar is cylindrical, and without any ornaments, and ſtill lies under a kind of ſhed incloſed with iron rails. The pedeſtal is an excellent piece of work, and well preſerved: it ſtands under a particular ſhed by itſelf, and is a ſingle block of Parian marble, twelve feet long, and eleven broad, with this ancient inſcription on one ſide:

*Divo*

*Divo Antonino Aug. Pio*
*Antoninus Aug.*
*Et Verus Auguſtus Filii.*

The *baſſo-relievo's* on the other ſide repreſent the apotheoſis of Antoninus and his empreſs Fauſtina, and likewiſe horſe-races. This pillar, from the place where it was found, is commonly called *Columna Citoria*, or *Citatoria*.

Columna Trajani.

The *Columna Trajani*, or Trajan's pillar, is not only of a much larger ſize, but is adorned with bolder *reliefs* than that of Antoninus, and makes a very ſuperb appearance. The grandeur of this column is ſtill heightened by a noble pedeſtal repreſenting a maſs of huge rocks, and embelliſhed with trophies of coats of mail, ſhields, &c. The place where it now ſtands is a ſquare hole, ſeven or eight feet deep, the ſides of which are ſupported by brick walls within it. This plainly indicates the great elevation of the ground, and that by the many ravages and plunders which this famous city has ſuſtained, its ſituation is raiſed much higher than it was when this pillar was firſt erected. The *baſſo-relievo's* are carried round the pillar, and from the bottom to the top form twenty-three ſpiral circumvolutions. The ſubject of them is Trajan's expedition againſt Decebalus king of the Dacians, and they contain near two thouſand five hundred figures; but with ſo little regard to perſpective, that thoſe in the rear of a corps appear as large and as full in view, as thoſe in the front. The ſtair-caſe within conſiſts of an hundred and eighty-four ſteps, and is very light, by means of forty-three apertures or windows properly diſpoſed. In the higheſt gallery are theſe words:

*Sixtus V. Pont. M. B. Petro Apoſt. Poſuit A. III.*

'Dedicated to St. Peter by Sixtus V. of bleſſed memory, 'in the third year of his pontificate.'

The urn with Trajan's aſhes, which is ſaid formerly to have been fixed on the top *, has been obliged to give place

* Entropius's account differs from this; in his Hiſt. Rom. lib. viii. he ſays of Trajan, *Oſſa ejus collocata in urna aurea, in foro quod ædificavit, ſub columna ſita ſunt, cujus altitudo CXLIV pedes habet.* 'His bones 'were put in a golden urn, which was depoſited under a column of a 'hundred and forty-four feet in height, ſtanding in the forum which he 'built.

to

to a brass gilt statue of St. Peter. This pillar is of marble, and the whole consists of only thirty-four pieces.

The pedestal consists of one stone, the base of eight, the *torus* of one, the shaft of twenty-three, and the capital of one. On the pedestal is this inscription:

SENATVS. POPVLVSQVE. ROMANVS.
IMP. CAESARI. DIVI. NERVAE. F. NERVAE
TRAIANO. AVG. GERM. DACICO. PONTIF.
MAXIMO. TRIB. POT. XVII. IMP. VI. COS. VI. PP.
AD. DECLARANDVM. QVANTAE. ALTITVDINIS.
MONS. ET. LOCVS. TANTIS. OPERIBVS. SIT. EGESTVS.

The inscription is somewhat defaced; but the imperfect words *Tanti----ibus*, it is plain, can mean nothing else but *Tantis operibus*.

The curious may receive farther satisfaction concerning this remarkable pillar in the following works:

1. *Alphonsi Ciacconii Historia utriusque belli Dacici a Trajano Cæsare gesti ex simulacris, quæ in columna ejusdem Romæ visuntur, collecta. Adjecta hujus columnæ explanatio. Romæ, 1576, fol.*

2. *Raph. Fabretti de Columna Trajani Syntagma cum fig. Rom. 1683 & 1690, fol.*

3. *Colonna Trajana, con tutta l'historia della guerra Dacica, e della Vittoria contro i Daci ottenuta da Trajano, scolpita nella medesima Colonna nuovamente disegnata, e accresciuta di medaglie, iscrizione, e trofei, e intagliata in acqua forte da Pietro Santi Bartoli, coll' indice, ed esposizione Latina d' Alfonso Ciacconio, compendiata nella volgar Lingua sotto ciascuna immagine da Gio. Pietro Bellori, libro in 128 mezzi fogli Imperiali per traverso.*

Near this column lies several fragments of granate pillars, which, by their dimensions, must have belonged to some extraordinary edifices. Fragments of large granate pillars.

The column before the church of St. Maria Maggiore has been already spoken of.

The few remains of the Curia Hostilia, and Nero's golden palace, if they really belonged to those edifices, are to be seen on mount Celius. Curia Hostilia.

In the wall of a house behind St. Bartholomew's church, in the Piazza Pietra are to be seen eleven beautiful fluted pillars, of the Corinthian order, supposed to be remains of the Curia, or palace of Antoninus Pius. Curia Antonini Pii.

The

The Palatium Auguſtorum has been mentioned in the deſcription of the Farneſe gardens.

Forum Nervæ. Of Nerva's Forum, on the ſouth ſide of the Quirinal mount, there ſtill remain a tower and three Corinthian pillars, which are much injured by time.

Mauſoleum Auguſti. Auguſtus's Mauſoleum, which is in the Strada de' Pontefici, behind St. Rocco's church, is a circular lofty building, with thick walls; the area within it is converted into a garden.

In the center ſtands a ſtatue of Auguſtus, and the outſide of this building is in a good condition; but the inſide is now ſo decayed, that no idea can be formed of its ancient magnificence.

Tombs of Alexander Severus and Cecilia. The remains of the emperor Severus's tomb are without St. John's gate, on the road to Freſcati, and that of Cecilia, daughter of Q. Creticus Metellus, and the rich Craſſus's wife, is to be ſeen in the Appian road, beyond St. Sebaſtian's church. The latter looks ſomething like an old decayed tower; and from the number of ox-heads in *baſſo-relievo* on this edifice, it is now called Capo di Bove. When this part of Italy was the ſeat of war, the enemy often made uſe of this tower for a place of arms, or a fortreſs. At the beginning of the year 1726, was diſcovered, in the Appian road, a ſpacious ſepulchre which belonged to Auguſtus's freed men, of which curious accounts have been publiſhed by Bianchini, Gori, and Salvini; moſt of its antiquities came into cardinal Albani's poſſeſſion.

Capo di Bove.

Ceſtius's pyramid. On one ſide of the Porta Oſtia, or St. Paul's gate, is a pyramid deſigned for a monument of Caius Ceſtius, one of the ſeven *epulones*, or officers, whoſe buſineſs was to furniſh banquets for Jupiter and the reſt of the gods. This ſtructure is built with brick, and incruſted with marble. It is a hundred and ten feet high, and each ſide of the baſe is eighty-one ſquare feet and a half. On the eaſt-ſide is this inſcription:

*C. Ceſtius L. F. Pob. Epulo Pr. Tr. Pl.*
*VII. Vir. Epulonum.*

The words at length are,

*Cajus Ceſtius, Lucii filius, Poblilæ, Epulo, Prætor, Tribunus Plebis, Septemvir Epulonum.*

On

On the weſt ſide are theſe words:

*Opus abſolutum ex Teſtamento diebus CCCXXX.*
*arbitratu*
*Ponti P. F. Clau. Melæ heredis & Pothi L.* i. e. *arbitratu*
*Pontii Publii filii, Claudii, Melæ heredis & Pothi Liberti.*

At the entrance of this pyramid ſtand two fine marble pillars, and within it is an apartment with a Victory painted at each corner. A full account and deſcription of this pyramid may be ſeen in Falconieri's diſſertation annexed to Nardini's *Roma Antiqua.*

At a ſmall diſtance from the pyramid, towards the city is the Mons Teſtaceus or Doliolum, commonly called *il Teſtaccio.* This hill conſiſts only of broken earthen veſſels, brought hither from the city, and is a hundred and ſixty feet high, and half an Italian mile in circumference. Lately ſome vine-vaults have been made here; and as the wine is kept perfectly cool in theſe vaults, in ſummer time it is a place of great reſort. Mons Teſtaceus or Doliolum.

Of the obeliſks near the Lateran, S. Maria Maggiore, S. Maria Sopra Minerva, and the Vatican, as alſo thoſe before the Rotonda in the Piazza Navona, in the Villa Medicea, Villa Mattei, and other places, an account has already been given in this volume. They are all of Egyptian granate, and of ſuch an enormous ſize, that it is not a little ſurpriſing how in ancient times, when mechanics wanted the improvements of later ages, ſuch prodigious maſſes could be carried from place to place and erected. Concerning the ſhips or floats on which they were tranſported from Egypt to Italy, Pliny and Suetonius may be conſulted. Some men of learning will not allow theſe obeliſks to have been dug out of the quarries in one ſingle piece, but ſuppoſe that the ancients were poſſeſſed of a ſecret, either as it were of caſting theſe obeliſks, or of working the materials into a maſs, which being moulded into a proper ſize and figure at the place where it was to be erected, was there dried and indurated either by the air only, or by the help of fire. But if this had been the caſe, how came Heliogabalus's deſign, which was reſolved upon, of erecting a column of an extraordinary height with a ſtair-caſe within it, to be fruſtrated? For Lampridius tells

us, that this project came to nothing, for want of a block of granate ſuitable to that emperor's vanity *.

Female ſenate.

I cannot forbear taking notice here of a ſenate or council of women eſtabliſhed by that effeminate emperor, in order to regulate the ceremonials among the Roman ladies. Of this Lampridius in Heliogabalus's life ſays, *Fecit & in colle Quirinali Senatulum, id eſt, mulierum Senatum, in quo antè fuerat conventus matronalis —— Sed Semiramica facta ſunt Senatûs conſulta ridicula de legibus matronalibus: quæ quo veſtitu incederent; quæ cui cederet; quæ cujus oſculum veniret; quæ pilento; quæ equo ſagmario; quæ aſino veheretur, quæ carpento mulari, quæ boum: quæ ſella veheretur, & utrum pellicea, an oſſea, an eborata, an argentata: & quæ aurum vel gemmas in calceamentis haberent.* 'He alſo inſtituted an inferior ſenate, *i.e.* a ſenate of women in the palace on mount Quirinal, where formerly the Roman matrons held their meetings.——The ridiculous acts of this auguſt aſſembly extended to dreſs, precedence, ſalutations, equipages, &c. They determined who were qualified to keep a chariot, or a ſumpter horſe; who ſhould ride on an aſs; who in car drawn by mules, and who by oxen; alſo what ladies ſhould be carried in a chair, and what ſort it ſhould be, whether of leather, bone, ivory, or ſilver: and laſtly, who ſhould be allowed to wear gold or jewels on their ſhoes.'

Turris Militiæ.

Of the Turris Militiæ, where the emperor Trajan's guards were ſtationed, ſome remains are to be ſeen in the convent of St. Catherine of Sienna on the Quirinal mount. I have already taken notice of Mæcenas's tower in deſcribing the church of St. Anthony.

Some ruins of the wall and ſtable built by Tarquinius Superbus are to be ſeen on mount Eſquiline in the Villa Negroni or Montalta.

Thermæ Agryppinæ.

Some remains of the warm baths built by Agrippina, Nero's mother, are ſtill to be ſeen on the Viminal mount, near the church of St. Vitalis; and behind the Pantheon, or Rotonda are to be ſeen the ruins of thoſe of Marcus Agrippa.

Caracalla's cold baths.

The cold baths of the emperor Caracalla were on the Aventine mount, and it was among the ruins of theſe baths that

* *Lamprid. in vita* Heliogabali. *Conſtituerat & columnam unam dare ingentem, ad quam adſtenderetur intrinſecus, ita ut in ſummo Heliogabalum Deum collocaret; ſed tantum ſaxum non invenit, cum id de Thebaide efferre cogitaret.*

the

the celebrated *toro Farneſe*, or Farneſian bull was found. Several of the walls and apartments belonging to theſe baths are ſtill to be ſeen among vine-yards and kitchen-gardens. Near S. Maria in the Campo Carleo were the baths of Paulus Æmilius, where a ſuite of apartments round a gallery are ſtill plainly to be diſtinguiſhed.

The ruins of Conſtantine the Great's baths are to be ſeen in Conſtable Colonna's garden on mount Quirinal; thoſe of Trajan's baths near St. Priſea's church on mount Aventine, and thoſe of Veſpaſian in the kitchen-garden belonging to the convent of S. Pietro in Vincoli. Of theſe laſt there are ſtill remaining nine apartments which ſeem to have ſerved for reſervoirs, and to each of them there are ſeven doors or entrances. They are generally called *le ſette ſale*. Theſe chambers are not all of a length, but the largeſt is not above thirty-ſeven feet long: the height is about twelve, and the breadth eighteen feet. On the other ſide of the garden are the ruins of the palace called Caſa Flavia, where anciently ſtood the groupe of Laocoön and his ſons, mentioned by Pliny. The old painting in *freſco* on the walls are ſo decayed as to be ſcarce diſcernible.

The baths of Conſtantine the Great, &c.

Sette Sale.

Caſa Flavia.

Diocleſian's baths have been mentioned in my account of the church of S. Maria degl' Angeli.

The ruins of Pompey's theatre, which, according to Pliny, was ſpacious enough to contain forty thouſand ſpectators, are now incloſed within the Orſini palace.

Pompey's theatre.

Of the temple erected to Antoninus and his empreſs Fauſtina ten Corinthian pillars which belonged to the portico are yet ſtanding before the church of S. Lorenzo in Miranda, on the Forum, with this inſcription:

Antoninus's temple.

*Divo Antonino & D. Fauſtina ex S. C.*

The temple of Bacchus is ſuppoſed to have ſtood near the church of S. Coſtanza.

The temple of Concord.

Of the temple of Concord eight oriental granate pillars of the Ionic order are ſtill to be ſeen behind the capitol towards mount Palatine. It was built as a memorial of the reconcilement of the people and the nobility at Rome. On the architrave are theſe words:

*S. P. Q. R. incendio conſumptum reſtituit.*

'This temple having been deſtroyed by fire was rebuilt 'by order of the ſenate and people of Rome.'

The temple of Hercules has been already taken notice of in the account of St. Stephen's church.

The temple of Janus.

Near Severus's triumphal arch in the Campus Boarius are the remains of the temple of Janus Quadrifrons, which was built of Greek marble, and reſembles a large quadrangular tower with four entrances.

Temple of Jupiter the Thunderer.

Not far from the temple of Concord in the Forum, are to be ſeen three pillars, by ſome thought to be the remains of the temple of Jupiter Tonans or the Thunderer, and by others that of Julius Cæſar. This imperfect word is all that is legible on the pedeſtal:

---ESTITVER.

Temple of Minerva.

The temple of Minerva ſtood in Nerva's Forum, where the front, embelliſhed with fine *baſſo-relievo's*, is ſtill remaining. In one *bas-relief* over the middle of the *façade* the goddeſs herſelf is repreſented.

The temple of Minerva Medicea ſtands on an eminence in a vine-yard behind St. Bibiana's church, and is in pretty good condition.

Temple of Peace.

The temple of Peace ſtands in the Campo Vaccino oppoſite to the Vigna Farneſe. Three detached parts of it, which are roofed, but very ruinous, are ſtill remaining. The roof is divided into a great number of octangular compartments, formerly ſaid to have been plated with gold. On the ſucceſsful concluſion of the Jewiſh war, this temple was rebuilt by Titus, and ſplendidly adorned with the ſpoils brought from Jeruſalem. Herodian and Ammianus Marcellinus give an aſtoniſhing account of its riches; and when in Commodus's time this temple was burnt down by lightning, the melted ſilver and gold is ſaid to have flowed out in a ſtream two hundred feet broad and three hundred in length. Herodian makes no ſcruple to call this temple μεγιστον και καλλιστον των εν τη πολει εργων, *i. e.* 'The largeſt and moſt beautiful edifice in 'the whole city.' A market for cattle being kept every Friday on this place, this famous temple is parcelled into ſeveral diviſions, and let out by the Apoſtolic chamber to graſiers as an incloſure for their bullocks, &c.

What remains of the temples of Romulus and Remus, is to be ſeen near the churches of St. Coſmo and Damiano, and of St. Theodore.

The

The Temple of Saturn ſtood on the preſent ſituation of St. Adrian's church, where part of the front is ſtill to be ſeen. The temple of Saturn.

The temple of the Sun is by many antiquarians ſuppoſed to have been the edifice ſince converted into the church of Madonna del Sole, and dedicated to St. Stephen. The eighteen lofty pillars ſtanding in a row and fixed in the remains of the brick wall, are of Greek marble. Others are of opinion, that this church was rather the temple of Hercules, or as others will have it of Veſta. Temple of the Sun.

The ruins of a temple of the Sun, and likewiſe thoſe of the Moon and Venus, are to be ſeen in the gardens of St. Maria Nuova; the roofs of the two firſt are contiguous and divided into ſmall ſquare compartments, which poſſibly were once plated over with gold or ſilver. That facing the eaſt is ſaid to have been the temple of the Sun, and that towards the weſt to have been dedicated to the Moon. The ruins of a temple of the Sun and alſo of the Moon and Venus.

We are told in the Notitia Imperii, that the number of temples in ancient Rome amounted to four hundred and twenty; but at preſent it would be a difficult matter to aſcertain the ſituation of the tenth part of that number.

I ſhall conclude this account of the city of Rome with obſerving, that whoever is inclined to take a view of all the particulars above-mentioned, muſt be very expeditious to diſpatch them in ſix weeks; and to reap the entertainment and inſtruction he may propoſe to himſelf, he ſhould be previouſly furniſhed with proper information, and accurate deſcriptions of them. I have, therefore, for the conveniency of travellers, here added a catalogue of the ſeveral public edifices, &c. according to their ſituation and proximity; ſo that they may be viewed regularly, and, that as many as lie conveniently may be ſeen in one day to prevent the loſs of time.

Rome is divided into fourteen *rioni* or quarters; and as the curioſity of a traveller naturally leads him firſt to St. Peter's church and the Vatican, which are both in the Rione di Borgo, I ſhall begin with that quarter. Modern diviſion of Rome into Rioni or quarters.

## Rione di Borgo.

1. St. Peter's church.
2. The Vatican palace.
3. The caſtle of St. Angelo, with the bridge leading to it.

4. The manufactory of mosaic work.
5. La Zeccha, or the mint.
6. S. Maria Transpontina.
7. S. Maria della Pietà in Campo Santo.
8. Il Palazzo della Sagra Inquisizione, or the palace of the holy inquisition.
9. Giardino Cesio, the Cesi gardens.
10. Giardino Barberino, the Barberini gardens.
11. S. Michel' Arcangelo.
12. S. Spiritu in Saffia.
13. Villa Barberina.

II. Rione di Trastevere.

1. S. Onofrio.
2. Palazzo Salviati alla Lungara.
3. S. Maria. Regina cœli.
4. Palazzo Farnese, alla Lungara.
5. Villa Pamfilia.
6. S. Pancrazio, fuori delle Mura.
7. The fountain of Paul V. on mount Janiculo.
8. S. Pietro Montorio.
9. S. Francesco, à Ripa Grande.
10. La Dogana nuova di Ripa, or the new custom-house.
11. L' Ospizio di S. Michele à Ripa Grande, or St. Michael's hospital.
12. S. Maria dell' Orto.
13. S. Maria in Traveſtere.
14. S. Maria della Scala.
15. S. Cecilia in Traveſtere.
16. Villa Benedetti.
17. Villa Corsini.

III. Rione di Ripa.

1. S. Bartolomeo dell' Isola.
2. S. Stefano alle Carozze, or Madonne del Sole.
3. S. Maria Egizziaca, and Pontius Pilate's house.
4. S. Maria in Cosmedia.
5. S. Paolo fuori delle mura.
6. SS. Vincenzo e Anastasio alle 3 fontane.
7. S. Paolo alle 3 fontane.
8. Il monte Testaccio.

9. Ceſtius's pyramid.
10. Il Circo d' Antonino, the emperor Antoninus's Circus.
11. S. Sebaſtino alle Catacombe.
12. S. Gregorio M. nel Monte Celio.
13. S. Andrea in Monte Celio.
14. SS. Giovanni e Paolo.
15. Villa Farneſe nel Palatino.
16. S. Maria Liberatrice.
17. S. Theodoro.
18. S. Anaſtaſia.
19. S. Giorgio.
20. S. Giovanni Battiſta decollato.
21. Palazzo Savelli, now the Orſini palace.
22. S. Sabina.
23. S. Maria della Conſolazione.
24. S. Maria in Portico.
25. S. Giovanni Colabita.
26. Palazzo Savelli.
27. S. Bartolomeo.
28. Villa Caſali in Monte Celio.
29. Villa Mattei.

## IV. Rione di S. Angelo.

1. S. Catarina de' Funari.
2. Palazzo Mattei.
3. Fontana di Piazza Mattei, the fountain in Piazza Mattei.
4. Il Seraglio dell' Ebrei, *i. e.* the Ghetto, or the Jews quarter.
5. Palazzo Coſtaguti.

## V. Rione della Regola.

1. Il grand' oſpizio della SS. Trinità, the great hoſpital of the Trinity.
2. S. Franceſco à Ponte Siſto.
3. La Fontana di Ponte Siſto, the fountain near Sixtus's bridge.
4. S. Girolamo della Carità.
5. Palazzo Farneſe.
6. Palazzo Pichini.
7. Palazzo di Spada.
8. Il ſacro Monte della Pietà, or the charitable corporation.

9. Il S. Spirito de' Napolitani.
10. S. Barbara.
11. S. Maria in Monticelli.

## VI. Rione di Parione.

1. S. Lorenzo e Damaſo.
2. Palazzo della Cancellaria, or palace of the ſtate-offices.
3. S. Maria e S. Gregorio in Vallicella.
4. La Statua di Paſquino, Paſquin's ſtatue.
5. La Piazza Navona.
6. S. Agneſe in Piazza Navona.
7. Palazzo Pamfilio in Piazza Navona.
8. Palazzo Orſini, late the duke di Bracciano's.
9. S. Maria dell' Anima.
10. Palazzo de' Maximi.
11. Palazzo di Pio.

## VII. Rione di Ponte.

1. S. Giovanni Battiſta de' Fiorentini, à ſtrada Giulia.
2. Palazzo Sacchetti.
3. Palazzo Lancellotti.
4. S. Maria della Pace.
5. Il Palazzo Altæmps.
6. S. Apollinare, and the German college.
7. S. Agoſtino.
8. S. Maria all' Orſo.
9. Bancho del Spirito S. or the bank.
10. S. Maria del Suffragio.
11. Palazzo di Pallavicino.

## VIII. Rione di Trevi.

1. S. Maria della Vittoria.
2. S. Suſanna.
3. Palazzo Barberino alle quattro fontane.
4. Il Palazzo Pontificio di Monte Cavallo, or the pope's palace on Monte Cavallo.
5. SS. Apoſtoli.
6. Palazzo del Conneſtabile Colonna.
7. Palazzo Ghigi à Santi Apoſtoli, and the Corſo.
8. Palazzo Pamfilio nel Corſo.
9. L'Academia di Pittura del Rè di Francia, or French academy of painting.

10. S.

10. S. Nicolò di Tolentino.
11. Villa Ludoviſia.
12. La Fontana di Trevi, the Trevi fountain.
13. S. Vincenzo e Anaſtaſio.
14. La Chieſa della SS. Concezione de' Frati Capuccini.
15. Il Palazzo di Caroli al Corſo.
16. Palazzo del Principè Carbognano, al Corſo.
17. Palazzo di Gualtieri.
18. Forum Nervæ, Nerva's forum.
19. Templum Minervæ, the temple of Minerva.

## IX. Rione di Colonna.

1. Villa Borgheſe, fuori di Porta Pinciana.
2. Colligium Urbanum de Propaganda Fide.
3. S. Andrea delle Fratte.
4. S. Silveſtro in Capite.
5. Palazzo Veroſpi, nel Corſo.
6. Palazzo Chiſio al Corſo.
7. Curia Innocenziana.
8. La Dogana nuova di Terra, the new cuſtom-houſe for landing imports.
9. Il Seminario Romano.
10. S. Maria ad Martyres, or La Rotonda.
11. Colonna di M. Aurelio nella piazza di Colonna.
12. Colonna Antonina di Monte Citorio.
13. Curia Antonini Pii.
14. S. Maria in Via.

## X. Rione di Campo Marzo.

1. SS. Ambrogio e Carlo de' Lombardi.
2. Palazzo Gaëtani, al Corſo.
3. S. Trinità de' Monti.
4. Piazza di Spagna.
5. Villa di Medicis.
6. La Chieſa di Gieſù & Maria, al Corſo.
7. S. Giacomo degl' Incurabili.
8. S. Maria de' Miracoli.
9. S. Maria di Monte Santo.
10. S. Maria del Popolo.
11. La Piazza del Popolo.
12. Fontana d' Acqua Acetoſa, or the fountain of mineral water.

13. Il nuovo Porto di Ripetta.
14. Palazzo Borgheſe.
15. Collegium Clementinum.
16. Villa Ceſi.
17. Villa del Papa Giulio III.
18. Villa Giuſtiniani.
19. Mauſoleo d' Auguſto.

XI. Rione di S. Euſtachio.

1. Palazzo Giuſtiniano.
2. S. Luigi de' Franceſi.
3. Palazzo del Gran Duca di Toſcana, or the great duke of Tuſcany's palace.
4. S. Giacomo de' Spagnuoli.
5. La Sapienza, or the Univerſity.
6. S. Andrea della Valle.

XII. Rione della Pigna.

1. S. Ignazio.
2. Il Collegio Romano.
3. S. Maria ſopra Minerva.
4. La Chieſa del Gieſù.
5. Palazzo Altieri.
6. S. Marco.
7. Palazzo del Duca Strozzi.

XIII. Rione di Campidoglio.

1. Il Campidoglio, or the capitol.
2. S. Maria d' Ara Cœli.
3. S. Maria in Portico, in Campitelli.
4. S. Gioſeppe de' Falegnami.
5. S. Pietro in Carcere.
6. S. Luca in S. Martina.
7. S. Adriano in Campo Vaccino.
8. S. Lorenzo in Miranda.
9. S. Coſmo e Damiano.
10. Villa Farneſe.
11. S. Maria Liberatrice.
12. Il Coliſeo, or Titus's ampitheatre.
13. La Meta ſudante, or the ſweating pillar.
14. L' Arco di Conſtantino M. or Conſtantine the Great's triumphal arch.

15. L'

15. L' Arco di Tito Veſpaſiano, or Titus's triumphal-arch.
16. L' Arco di Sept. Severo in foro Romano, or Severus's triumphal-arch in the Forum boarium.
17. L' Arco di Sept. Severo in foro boario, another of the ſame emperor in the Forum.
18. Il Laco di Curtio, Curtius's lake.
19. Templum Antonini in S. Lorenzo in Miranda.
20. Templum Pacis, or the temple of peace.
21. Circus Maximus.
22. Cloaca Maxima, or common-ſewer.
23. S. Anaſtaſia.

## XIV. Rione de' Monti.

1. S. Maria nuova, S. Franceſca Romana, and the temples of the ſun and moon.
2. S. Maria in Domenica.
3. Villa Mattei alla Navicella.
4. S. Stefano rotondo.
5. S. Giovanni Battiſta e Giov. Evangeliſta in Fonte.
6. Baſilica di S. Giovanni Lateranenſe, or St. John Lateran.
7. Palazzo Lateranenſe, or the Lateran palace.
8. SS. Salvatore alle Scale Sante.
9. S. Croce in Geruſalemme.
10. S. Lorenzo fuori delle Mura.
11. S. Bibiana.
12. S. Clemente.
13. S. Andrea in Portogallo.
14. S. Maria de' Monti.
15. S. Pietro in Vincoli.
16. S. Silveſtro e Martino alli Monti.
17. S. Praſſede.
18. S. Antonio Abbate.
19. S. Maria Maggiore.
20. S. Pudenziana.
21. S. Domenico e Siſto.
22. Villa Aldobrandina.
23. S. Catarina da Siena à Monte Magnanapoli.
24. S. Domenico, à Monte Magnanapoli.
25. La Colonna Trajana, or Trajan's pillar.
26. Palazzo Mazzarino à Monte Cavallo.

27. S.

27. S. Andrea de' PP. Gieſuiti.
28. S. Anna alle quattro fontane.
29. S. Carlo alle quattro fontane.
30. Il Giardino Ghiſio nella Via felice, the Ghiſi gardens.
31. Villa Montalta.
32. S. Maria degl' Angeli alle Terme Diocleziane.
33. S. Agneſe fuori di Porta Pia.
34. S. Coſtanza fuori di Porta Pia,
35. Fontana alle Terme Diocleziane, the fountain near Diocleſian's baths.
36. S. Bernardo alle Terme Diocleziane,
37. Palazzo Albani alle quattro fontane.
38. Villa del Marcheſe Conſtaguti, vicina à Porta Pia,
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